BEETHOVEN

FIDELIO

Vocal Score

G. SCHIRMER

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Boyd & Rhonda
Jarrell

FIDELIO

An Opera in Two Acts

Libretto by

JOSEPH SONNLEITHNER

Music by

LUDWIG VAN BEETHOVEN

With Successive Revisions by
STEPHAN VAN BREUNING
and FRIEDRICH TREITSCHKE

Vocal Score Revised by
GUSTAV F. KOGEL

English Version by
DR. THEODORE BAKER

With an Essay on the
Story of the Opera by
H. E. KREHBIEL

Ed. 620

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FIDELIO

AN OPERA IN TWO ACTS

CHARACTERS OF THE DRAMA

MARCELLINE, the Jailer's daughter	*Soprano*
LEONORA, under the name of Fidelio	*Soprano*
FLORESTAN, prisoner of state, Leonora's husband	*Tenor*
JAQUINO, turnkey and porter	*Tenor*
PIZARRO, Overseer of the prison	*Baritone*
FERNANDO, Minister of State	*Bass*
Rocco, the Jailer	*Bass*

Chorus of SOLDIERS, PRISONERS, and PEOPLE

The scene of the Opera is laid in Spain

K. auch k. k. pr. Schauspielh. a. d. Wien

NEUE OPER

HEUTE MITTWOCH DEN 20. NOVEMBER 1805

WIRD IN DEM K. AUCH K. K. PRIV. SCHAUSPIELHAUS AN DER WIEN GEGEBEN

ZUM ERSTENMAL

Fidelio

oder: Die eheliche Liebe

EINE OPER IN 3 AKTEN

FREY NACH DEM FRANZÖSISCHEN BEARBEITE [*sic*] VON JOSEPH SONNLEITNER

DIE MUSIK IST VON

LUDWIG VAN BEETHOVEN

PERSONEN

Don Fernando, Minister	Hr. WEINKOPF
Don Pizarro, Gouverneur eines Staatsgefängnisses	Hr. MEIER
Florestan, ein Gefangener	Hr. DEMMER
Leonore, seine Gemahlinn unter dem Namen Fidelio	Dlle. MILDER
Rocco, Kerkermeister	Hr. ROTHE
Marzelline, seine Tochter	Dlle. MÜLLER
Jaquino, Pförtner	Hr. CACHÉ
Wachehauptmann	Hr. MEISTER
Gefangene	
Wache. Volk	

Die Handlung geht in einem Spanischen Staatsgefängnisse einige Meilen von Sevilla vor

DIE BÜCHER SIND AN DER KASSA FÜR 15 KR. ZU HABEN

PREISE DER PLÄTZE

	fl.	kr.
Grosse Loge	10	—
Kleine Loge	4	30
Erstes Parterre und erste Gallerie	—	42
Erstes Parterre und erste Gallerie ein gesperrter Sitz	—	56
Zweite Gallerie	—	30
Zweiten Gallerie ein gesperrter Sitz	—	42
Zweites Parterre und dritte Gallerie	—	24
Vierte Gallerie	—	12

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Der Anfang um halb 7 Uhr

23sten *May* 1814

IM THEATER NÄCHST DEM KÄRNTHNERTHOR

VON DEN K. K. HOF-OPERISTEN

ZUM VORTHEILE

DER HERREN SAAL, VOGL UND WEINMÜLLER

ZUM ERSTEN MAHL

Fidelio

EINE OPER IN ZWEY AUFZÜGEN

NACH DEM FRANZÖSISCHEN NEU BEARBEITET

DIE MUSIK IST VON

HRN. L. v. BEETHOVEN

PERSONEN

Don Fernando, Minister	Hr. SAAL
Don Pizarro, Gouverneur eines Staatsgefängnisses	Hr. VOGL
Florestan, ein Gefangener	Hr. RADICHI
Leonore, seine Gemahlin, unter dem Namen Fidelio	Mad. MILDER
Rocco, Kerkermeister	Hr. WEINMÜLLER
Marzelline, seine Tochter	Dlle. BONDRA D. J.
Jaquino, Pfortner	Hr. FRÜHWALD
Staatsgefangene, Offiziere, Wachen, Volk	

Die neuen Dekorationen sind von Herren ARRIGONI *und* SCHARRHAN, *k. k. Hoftheatermahlern*

* * *

LOGEN UND GESPERRTE SITZE SIND AN DER K. K. HOFTHEATERKASSE ZU BEKOMMEN. DIE FREYBILLETTEN SIND HEUTE UNGÜLTIG

Der Anfang ist um 7 Uhr

THE STORY OF BEETHOVEN'S OPERA

BEETHOVEN has been credited with saying that Mozart's "Zauberflöte" was the first really German opera. The reference, of course, went to the music rather than the libretto of that fantastic and puzzling composition; yet it is an interesting coincidence, if nothing more, that it was the author of the libretto of "Die Zauberflöte" who gave Beethoven the commission to produce "Fidelio," the work which to the majority of minds to-day seems the first repository in its field of the characteristically German musical virtues. Emmanuel Schikaneder — singer, actor, playwright and theatrical manager — has long been represented as a sad scalawag and ribald rogue, and it may well be true that he bore no greater burden of moral principles than many another adventurer in the theatrical world; but he had personal qualities which endeared him to Mozart, intellectual which won him a respectable place among the writers for the Viennese stage at the turn of the eighteenth century, and at least sufficient moral character to enable him to play a prominent managerial rôle in the Austrian capital for many years. The period was one marked by a careless gayety and an intellectual frivolity of which the Vienna of to-day knows nothing; but this fact serves only to accentuate the seeming anomaly that Schikaneder should have commissioned Beethoven to compose an opera for the Theater an der Wien, of which he was manager in 1803, and approved Beethoven's choice of such a subject as that of "Fidelio." Schikaneder and Beethoven stand as antitheses to each other in all things. Schikaneder it was who wrote the nonsense-verses in "Die Zauberflöte," who first acted the clown *Papageno* in that fantastic show-piece, who pestered Mozart to tickle the taste of the *hoi polloi* with his music, and to point the way whistled to him some of the melodies which Mozart brought into immortal conjunction with the grand and impressive strains of the rest of the score. *A time-server*. Beethoven was as severe a moralist in art as in life. That Mozart had been able to compose music to such libretti as those of "Don Giovanni" and "Così fan tutte" filled him with painful wonder. He had serious views of the dignity of music, of the uses to which it might be put in the drama, and more advanced notions than he has generally been credited with as to how music and the drama were to be consorted. It may have been merely worldly wisdom, shrewd self-interest, which suggested to Schikaneder the desire to have an opera from Beethoven's pen; but there must have been other considerations, and those of a praiseworthy character, which led him to make a generous proposal to Beethoven and to approve the choice of a subject so different from the subjects of the other operas, plays and spectacles with which his name is associated. Obviously, he never thought of asking Beethoven to write to

order, as Mozart had done for him. For that, at least, he deserves a kind remembrance.

It was early in the year 1803 that Schikaneder made an agreement with Beethoven for an opera. It is fair to presume that the success of Beethoven's oratorio which had been produced at the Theater an der Wien had much to do with the contract on both sides. It is possible that from the beginning Beethoven had his eye on the book which he eventually composed, though it is not plain what it can have been that directed his attention to it before the production of an opera in Italian on the subject in Dresden more than a year later. Some sketches which have been found, made in 1803, of music used in "Fidelio" throw no light on the subject either way. There was obvious sympathy between the story of sweet and abiding conjugal love celebrated in the story written by Bouilly and the nature and moral convictions of Beethoven. Public mention of the projected opera was made in June, 1803, but more than two months earlier Beethoven and his brother Caspar, who was looking after the composer's business affairs, took possession, under the agreement, of lodgings in the theatre-building. Summer and fall of 1803 were spent by Beethoven at Baden and Unter-Döbling, where the "Eroica" symphony occupied his mind chiefly. The next year, 1804, had scarcely begun when the theatre passed out of the hands of Schikaneder into those of Baron von Braun, and Beethoven was obliged to give up the lodgings which Schikaneder had provided for him in the hope, probably, that constant association with the theatre would keep his mind upon his work. The operatic project, however, suffered only a temporary check; Baron von Braun took Schikaneder into his service, and the contract with Beethoven was renewed. The libretto was placed in the hands of Beethoven for musical setting in the winter of 1804. It was a translation into German of a French libretto which had already done service twice—once in its original tongue, once in Italian. The first setting was made by Pierre Gaveaux (1761–1825), a composer of small but graceful gifts, who had been a tenor singer at the opera in Paris before he took up opera-writing. His opéra comique, "Léonore, ou l'Amour conjugal," was produced on February 19, 1798. On October 3, 1804, when Beethoven was already occupied with his operatic project for Schikaneder, Ferdinando Paër produced an Italian version of the same book at Dresden, called "Leonora, ossia l'Amore conjugale." Paër (1771–1839) was conductor of the opera at Dresden at the time; two years later he accompanied Bonaparte to Warsaw and Posen; he then went to Paris, where he became *maître de chapelle*, succeeded Spontini as Director of the Italian opera, shared the conductorship for a space with Rossini, and was forced to resign in 1827. The preparation of the German version of the book was entrusted to Joseph Sonnleithner (1765–1835), whose name looms large in the history of music in Vienna. He was one of Schubert's intimate

friends, founder of the Gesellschaft der Musikfreunde, successor, in 1804, of Kotzebue as secretary of the Austrian Court Theatres, manager, and many things besides. Also, he was an energetic champion of German, and the translator of opera-books for Gyrowetz, Weigl, and others, including Cherubini, whose "Faniska" and "Deux Journées" were given in Vienna in the course of the composer's sojourn in that city while Beethoven was at work on "Fidelio." It was at Sonnleithner's house that Beethoven met his great colleague, whom he reverenced and admired above all contemporary composers, and to whose influence he frankly yielded himself. It may have been "Les deux Journées" that suggested the melodrama which forms so impressive a moment in the grave-digging scene in "Fidelio." Certain it is that in one of the sketch-books owned by Joachim there are hints of "Fidelio" music in significant conjunction with excerpts from a trio in "Les deux Journées" and Mozart's "Zauberflöte." An understanding having been arrived at with Baron von Braun, Beethoven resumed his lodgings in the Theater an der Wien and began working energetically at his opera. As was his custom, the work was laid out in the form of sketches which Beethoven took to the country with him for elaboration. An idea can be gained of the zeal with which he applied himself to his task from the fact that when he went to Hetzendorf in the early summer he carried with him one sketch-book of 346 pages, sixteen staves on a page, completely filled with suggestions for the "Fidelio" music. Among the sketches are eighteen beginnings of *Florestan's* great air. The score was finished, including the orchestration, in the summer of 1805, and on his return to Vienna rehearsals were begun. It was the beginning of a series of trials which made the opera a child of sorrows to the composer. The style of the music was new to the singers, and they pronounced it unsingable. They begged the composer to make changes; but he was adamant. The rehearsals became a grievous labor to all concerned. The production was set down for November 20, and two days before the time Beethoven wrote: "Pray try to persuade Seyfried to conduct my opera to-day, as I wish to see and hear it from a distance; in this way my patience will at least not be so severely tried at the rehearsal as when I am close enough to hear my music so bungled. I really believe that it is done on purpose. Of the wind I will say nothing; but —— All *pp*, *cresc.*, all *decresc.*, and all *f*, *ff*, may as well be struck out of my music, since not one of them is attended to. I shall lose all desire to write anything more if my music is to be so played. Altogether, it is the most distressing thing in the world." It is the familiar picture of the nervously irritated and always suspicious composer. The momentous 20th day of November came. It found Vienna occupied by the French troops, Bonaparte at Schönbrunn and the capital deserted by the Emperor, the nobility and most of the wealthy patrons of art. The opera was a failure. Besides the French occupation, two

things were recognized as militating against its success: the music was not to the taste of the people, and the opera was too long. Repetitions followed on November 21 and 22, but they confirmed the decree of non-success.

Beethoven's distress over the failure was scarcely greater than that of his friends, though he was, perhaps, less willing than they to recognize such of the causes as lay in the work itself. A meeting was promptly held in the home of Prince Lichnowsky, and the opera taken in hand for revision. Number by number, it was played on the pianoforte, sung, discussed. Beethoven opposed vehemently nearly every suggestion made by his well-wishers to remedy the defects of the book and score, but yielded at last, and consented to the sacrifice of some of the music and a remodeling of the libretto for the sake of condensation. The principal musical numbers eliminated are said to have been an air for *Pizarro* with chorus, a duet between *Leonora* and *Marcelline*, and a trio for *Marcelline*, *Jaquino and Rocco*. The book was put into the hands of Stephan von Breuning, who undertook the task of reducing its original three acts to two.* When once Beethoven had been brought to give his consent to the proposed changes, he accepted the result with the greatest good nature; it is noteworthy, however, that when the opera was put upon the stage again, on March 29, 1806, Beethoven had been so tardy with his musical corrections that there was time for only one orchestral rehearsal. In the curtailed form "Fidelio" (as the opera was still called, though Beethoven had fought strenuously from the beginning for a retention of the original title "Leonore"), made a distinctly better impression than it had four months before, and this grew deeper with the repetitions on April 10 and subsequently; but Beethoven quarrelled with Baron von Braun, and the opera was withdrawn. An attempt was made to secure a production in Berlin, but it failed, and the fate of "Fidelio" seemed sealed. It was left to slumber in silence for more than seven years; then, in the spring of 1814, it was taken up again. Naturally, another revision was the first thing thought of, but this time the work was entrusted to a more practised scribe than Beethoven's childhood friend. Georg Friederich Treitschke (1776–1842) was manager and librettist for Baron von Braun, and he became Beethoven's collaborator. Although Treitschke was a scientist by profession—he was, in fact, an entomologist, and the National Museum at Prague was enriched by him with a collection of 2,582 butterflies—Beethoven appreciated his literary talents so highly that he applied to him for the text of a melodrama, and in 1814 and 1815 set two of his poems to music for the celebration of the fall of Paris and its occupation by the allied troops. The revision of the book was finished by March, 1814, and Beethoven wrote to Treitschke: "I have read your revision of

* *As the opera is usually performed nowadays, it is in three acts; but this division is the work of the opera directors, who treat each of the three scenes as an act.*

the opera with great satisfaction. It has decided me to rebuild the desolate ruins of an ancient fortress." Treitschke rewrote much of the libretto, and Beethoven made considerable changes in the music, restoring some of the pages that had been elided at the first overhauling. In its new form "Fidelio" was produced at the Theater am Kärnthnerthor on May 23, 1814. It was a successful reawakening. On July 18, the opera had a performance for Beethoven's benefit; Moscheles made a pianoforte score under the direction of the composer, who dedicated it to his august pupil, Archduke Rudolph, and it was published in August by Artaria. The history of the opera, interesting though it is in every one of its phases, need not be here pursued further than to chronicle its first performances in the English, French and American metropoles. London heard it first from Chelard's German company at the King's Theatre on May 18, 1832. It was first given in English at Covent Garden on June 12, 1835, with Malibran as *Leonora*, and in Italian at Her Majesty's on May 20, 1851, when the dialogue was sung in recitative written by Balfe. There has scarcely been a German opera company in New York whose repertory did not include "Fidelio," but the only performances known for many years were in the vernacular. A company of singers brought from England by Miss Inverarity to the Park Theatre produced it first on September 19, 1839. The parts were distributed as follows: *Leonora*, Mrs. Martyn (Miss Inverarity); *Marcelline*, Miss Poole; *Florestan*, Mr. Manvers; *Pizarro*, Mr. Giubilei; *Rocco*, Mr. Martyn. The opera was performed nightly for a fortnight, but lest that fact lead some one to rail against the decadent taste of this latter day as compared with the earlier, let it quickly be recorded that somewhere in the opera Mme. Giubilei danced a *pas de deux* with Paul Taglioni; and the ballet has never since been as popular in New York as it was in 1839.

Beethoven wrote four overtures to "Fidelio," and—so at least it would seem from some sketches made in 1806—at one time contemplated another which would have stood in relation to that known as "Leonore, No. 1," as "Leonore, No. 3" does to "Leonore, No. 2." The order of their composition is not indicated by the published numberings. "Leonore, No. 2" was composed for the original production in 1805. "Leonore, No. 3" is a revision of it made for reasons partly indicated in the preceding historical recital, and was written for the revival of 1806. For performances contemplated when German opera was introduced in Prague in 1806, after the Viennese revival, Beethoven wrote that which is now known as "Leonore, No. 1;" it was to be "easier" of performance. The Prague enterprise fell to the ground, however, and the overture remained unknown till after Beethoven's death. The manuscript formed part of his posthumous assets, and it was sold at public vendue with the rest of his property. Haslinger, the publisher, bought it, and brought it out in 1832 under the title "Char-

acteristic Overture, in C, Op. 138." For the revival of the opera in 1814 (if evidence adduced by Nottebohm be accepted as convincing) Beethoven for a time contemplated revising it and changing its key to E. Instead, he wrote the overture now generally played before the opera, and known in the books as "Overture to Fidelio." Unlike all its predecessors this overture, which is in the key of E, makes no use of melodic material employed in the opera; it is a "curtain-raiser" pure and simple. "Leonore, No. 1" makes beautiful use of the principal phrase of *Florestan's* air, "In des Lebens Frühlingstage," and is close in feeling to the drama, though not so near its warm, pulsating heart as Nos. 2 and 3, which contain the story of the play *in nuce*, the chief moments being the sufferings of the conjugal lovers, the dramatic episode of *Florestan's* rescue, and the frenetic rejoicings over their reunion. The climax in both is reached in the trumpet signal, which, in the drama, tells of the approach of the *Minister of Justice*. Apropos of this signal, though it is foreign to the uncritical character of these prefatory words, it may be said that the device adopted by the late Mr. Theodore Thomas and some other conductors, of having this call sounded louder the second time than the first, is without justification either from the dynamic markings of the composer or the dramatic situation from which it is borrowed. The trumpeter is supposed to be stationed on the ramparts of the prison, and there remains; he does not come nearer to the scene of action with the *Minister of Justice*, of whose approach he was instructed to give warning. Dr. Marx broke a lance in favor of the overture "Leonore, No. 1," in which he found a delineation of the state of happiness of the married lovers before the beginning of the tragedy, and which was therefore, he thought, an excellent introduction. Wagner's prose writings abound with allusions to the overture "Leonore, No. 3," which testify to a very high appreciation of it. In his "Kunstwerk der Zukunft," after asserting that the old-fashioned opera presented no form to the German musician comparable with the symphony, he says: "Fully to grasp my meaning, compare the broad and amply developed forms of a symphony by Beethoven with the music-pieces of his opera 'Fidelio.' You feel at once how cramped and hindered the master must have felt, almost nowhere able to reach the full unfolding of his power; wherefore, as if to launch forth all his fill of force at last, he threw himself with well-nigh desperate weight upon the overture, and made of it a music-piece of thitherto unheard-of significance and breadth." In his essay "On the Overture," he wrote: "Beethoven, who never got a fair opportunity to develop his tremendous dramatic instincts, seems to have sought to indemnify himself for the loss by throwing the whole weight of his genius into the field of the overture which lay at his disposal. This he did in order to create, in his own manner, out of pure tonal form, the drama which he so much desired, and which he now,

being emancipated from all the petty additions of the playwright, permitted to grow up anew out of his gigantically magnified germ. No other cause can be attributed for this wonderful overture 'Leonore.' Far from being a mere musical introduction to the drama, it presents this drama more completely and effectively than does the play itself. It is not an overture, but the drama in all its puissance."

There is little outward action in "Fidelio," and its plot may be quickly rehearsed. Two years before the opening of the drama *Florestan*, a Spanish gentleman who had incurred the hatred of *Don Pizarro*, has been torn from the arms of his devoted wife, *Leonora*, and secretly incarcerated in a dungeon in the State Prison of which *Don Pizarro* is Overseer. The wife's suspicions having been directed to the prison, she disguises herself in male attire, and under the name of *Fidelio* secures employment of the jailer, *Rocco*. An inconsequential by-plot develops out of the circumstance that *Rocco* has a daughter, *Marcelline*, who falls in love with *Fidelio* and, in the hope of marrying the supposed youth, discards Jaquino, the turnkey of the prison, who is perpetually pestering her with marriage proposals. *Rocco* is fond of *Fidelio* and looks with favor on his daughter's inclinations, much to the dismay of his young helper, who dares not betray the true state of affairs lest all hope of delivering *Florestan* be frustrated. She is eager to win the full confidence of the jailer, having learned of a secret dungeon-cell which only he is permitted to enter and in which an object of *Pizarro's* special hatred is confined. In honor of the name-day of the king *Rocco* permits all the minor prisoners to enjoy the freedom of the courtyard, and is severely rebuked by *Pizarro*, whose fears have been aroused by secret information received from Seville that *Don Fernando*, the Minister of Justice, is on his way to investigate the affairs of the prison. To avoid the discovery of his maladministration and his crime against *Florestan*, *Pizarro* resolves to accomplish the death of his secret prisoner at once. *Rocco*, whom he approaches with a bribe, refuses to commit the murder, which *Pizarro* thereupon undertakes to do, ordering *Rocco* to open a concealed cistern in the floor of the dungeon so that the body of his victim may be hidden therein. *Leonora* manages to get permission to help him in the work, and in the deep gloom of the cell discovers her husband. The cistern is opened; *Pizarro* enters to assassinate *Florestan*, but desiring to gloat for a last moment over him, discloses his identity. He is about to plunge his dagger into the helpless man, when *Leonora* throws herself as a shield in front of him with the cry: "First kill his wife!" *Pizarro* falls back, but only for a moment; again he advances with dagger drawn, but this time *Leonora* meets him with the muzzle of a pistol: "Say one more word, and you shall die!" At this instant a trumpet-signal is heard, which according to *Pizarro's* instruction was to be sounded if a carriage were seen approaching from the

direction of Seville. *Jaquino* enters with the announcement that *Don Fernando* is arrived, and *Rocco* shows the would-be murderer to the courtyard to receive punishment at the hands of the Minister of Justice. The reunited lovers pour out their hearts in an ecstasy of joy. In the square before the castle *Don Fernando* learns the story of Pizarro's crime, releases the prisoners, and joins the hands of the happy pair. All join in a chorus in praise of wifely fidelity and conjugal love.

H. E. Krehbiel

Blue Hill, Maine, August 15, 1906.

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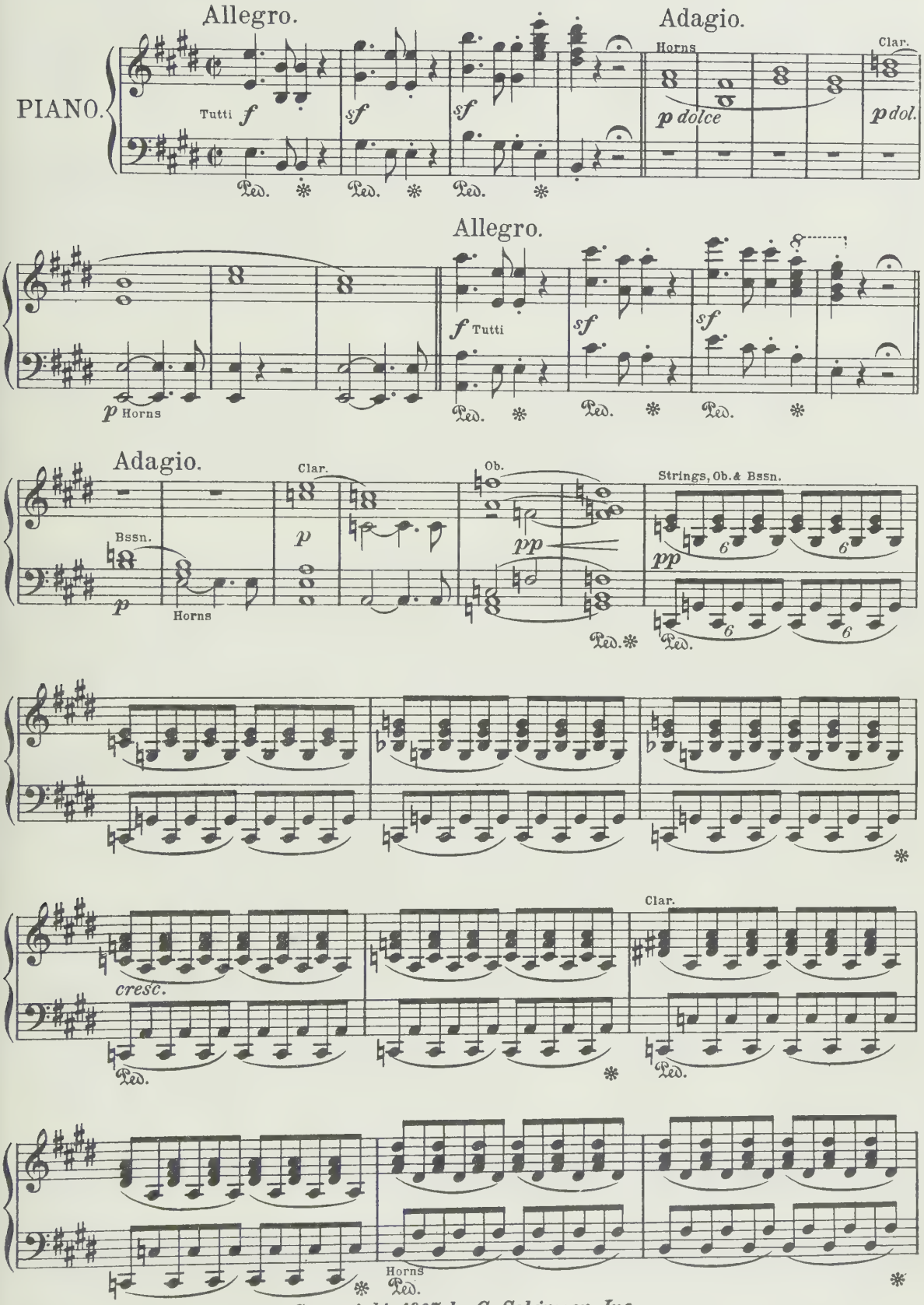
Fidelio.

Overture.

L. van Beethoven.



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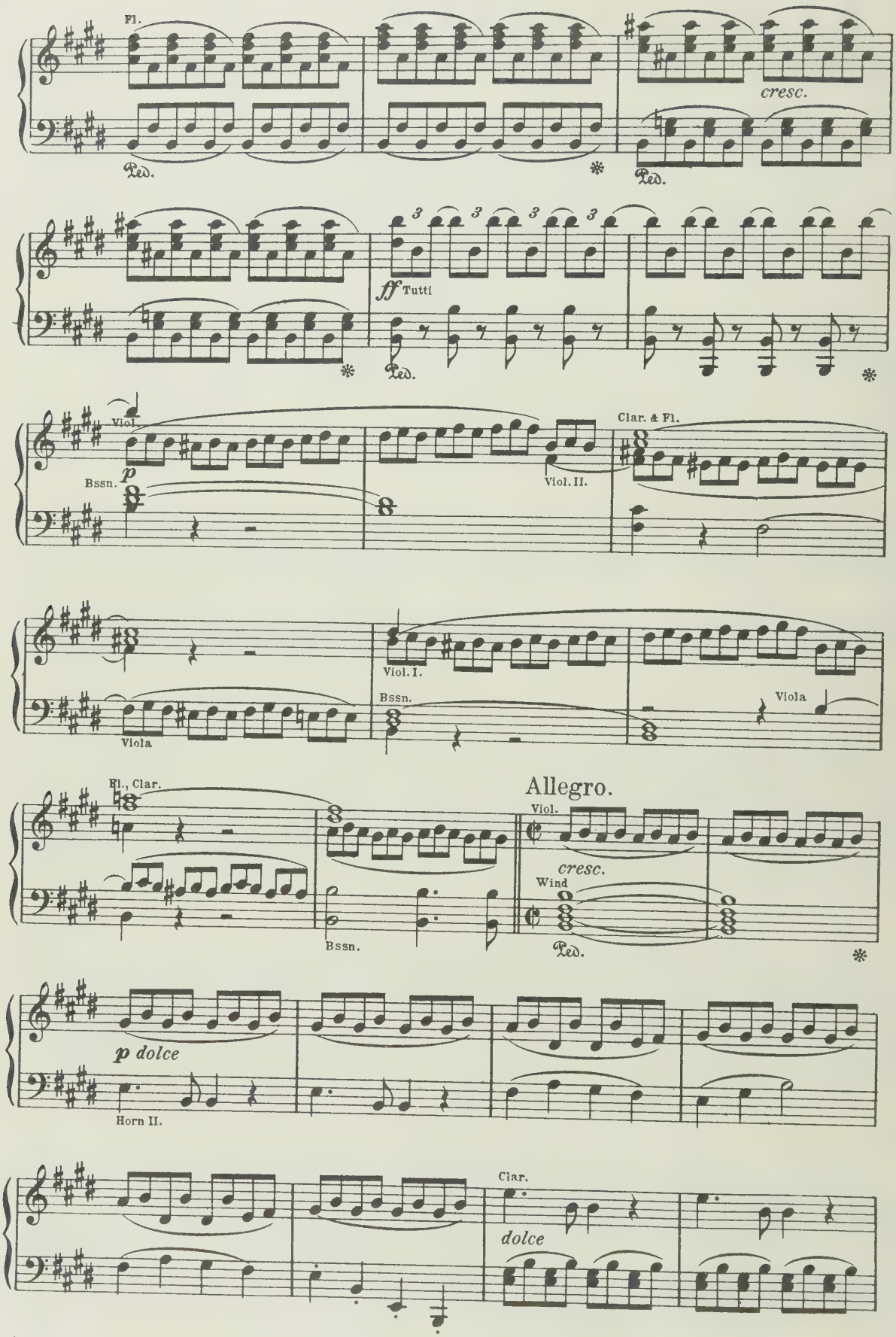
Fl.
Ped.
cresc.
ff Tutti
Viol.
Bssn.
p
Viol. II.
Clar. & Fl.
Viol. I.
Bssn.
Viola
Viola
Fl., Clar.
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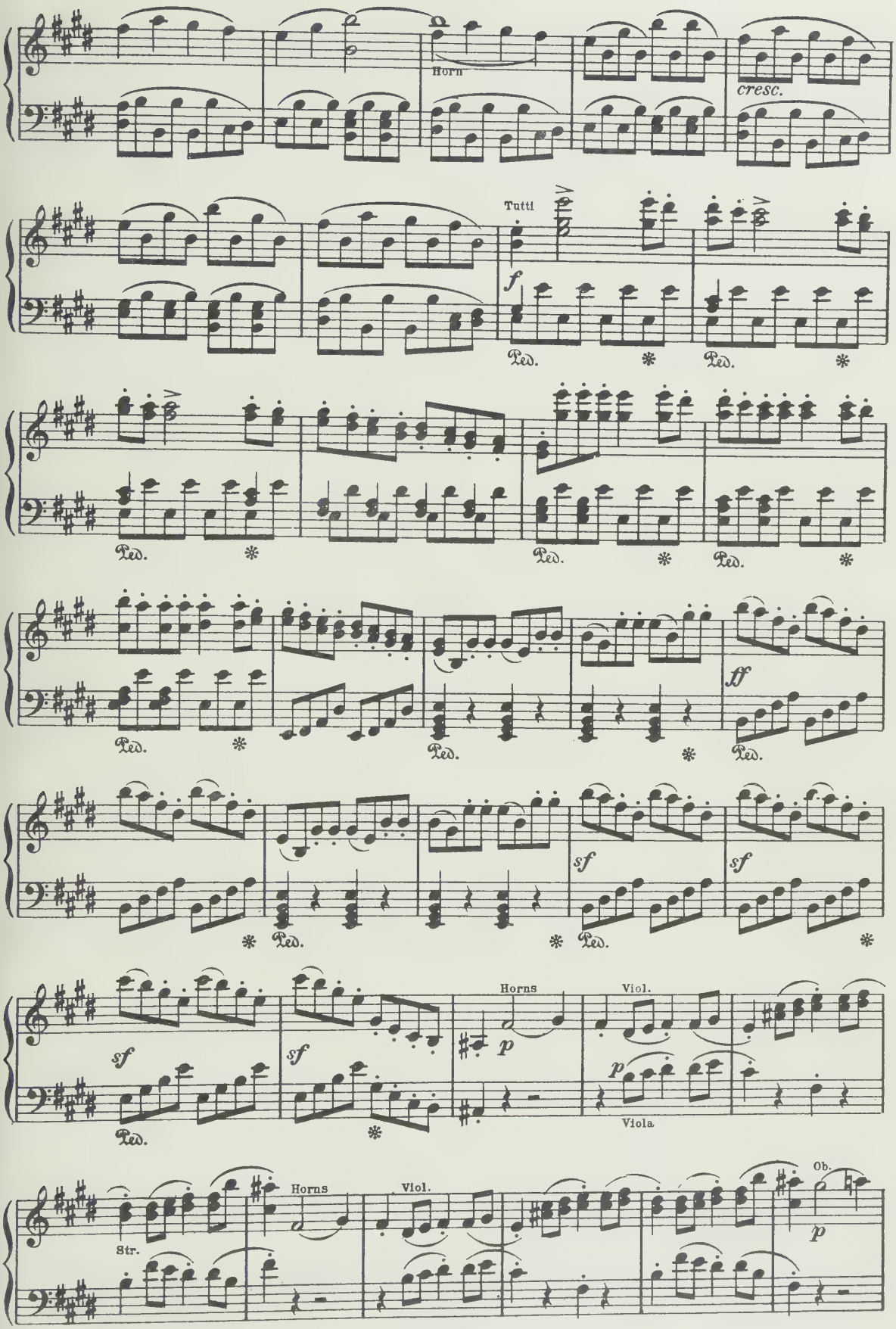
Allegro.
Viol.
cresc.
Wind
Ped.
p dolce
Horn II.
Clar.
dolce


Horn
cresc.
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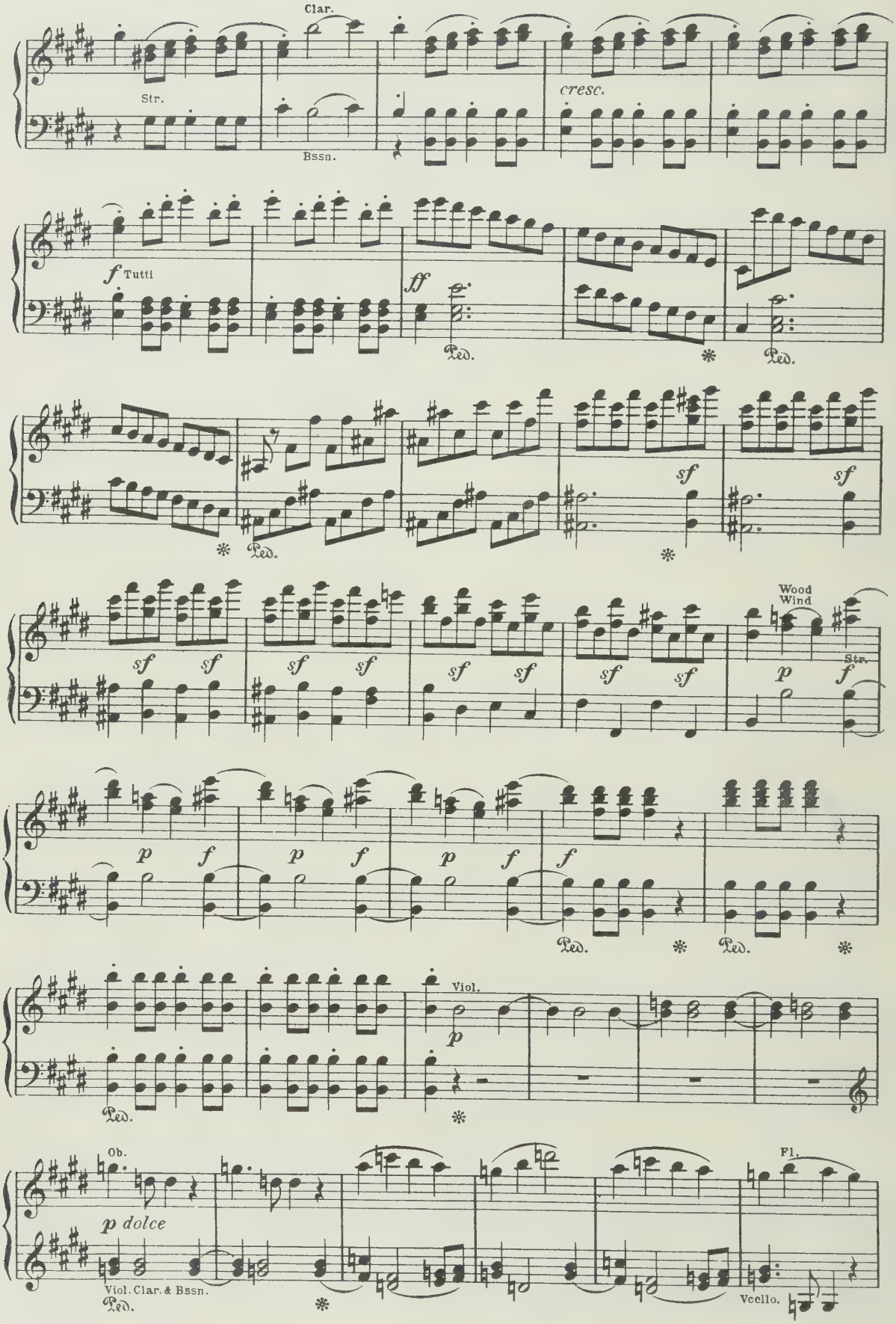
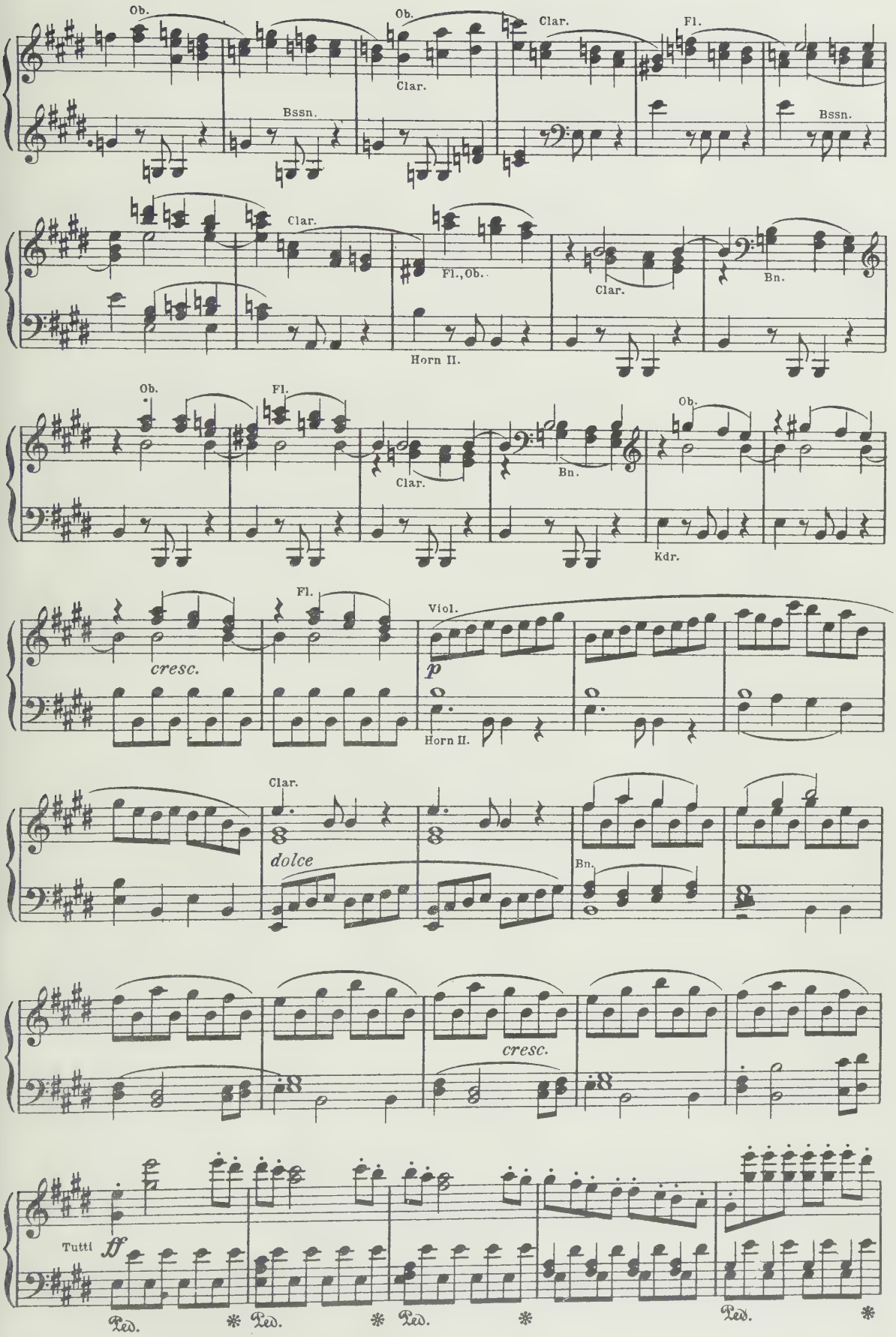
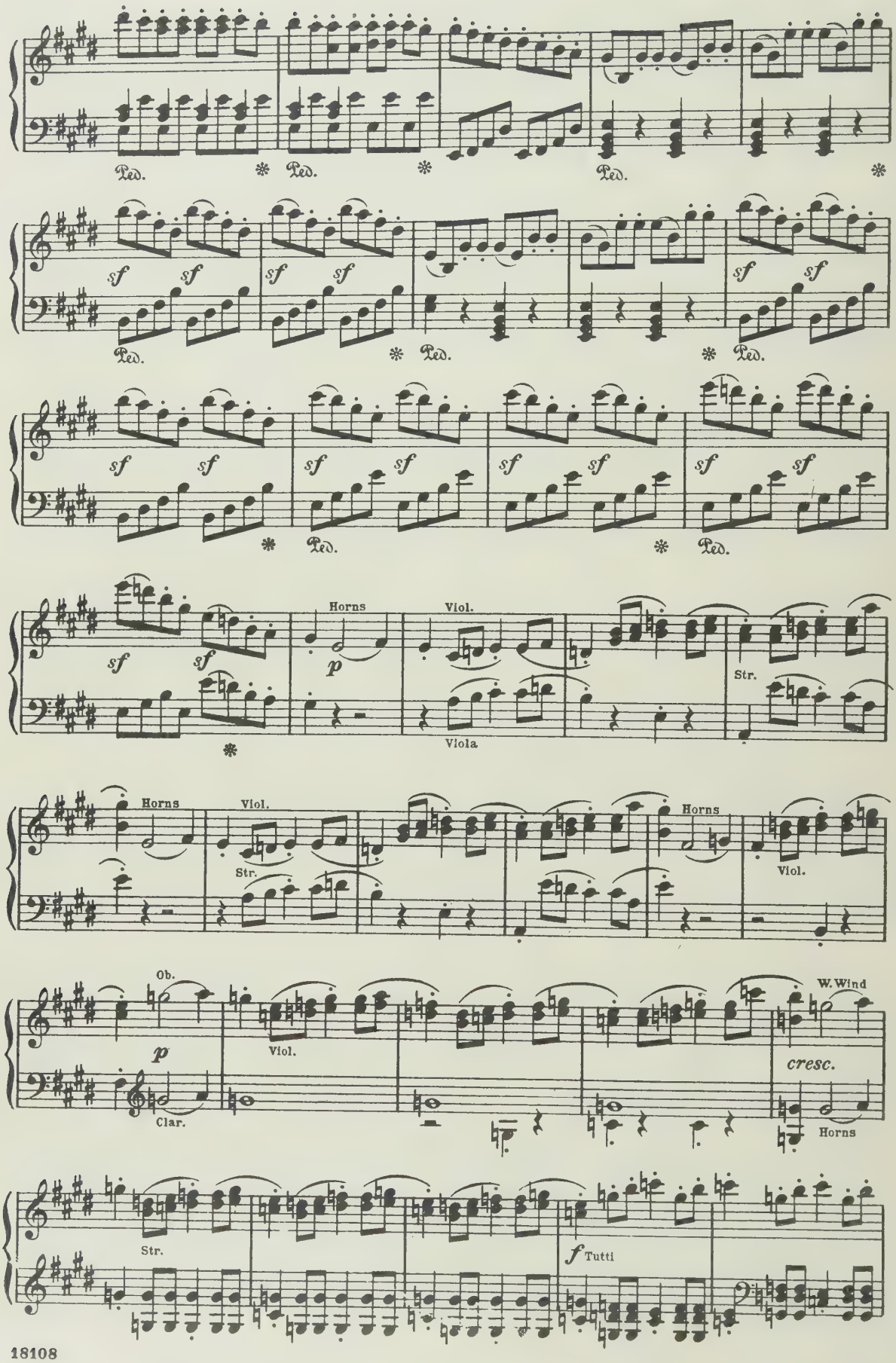
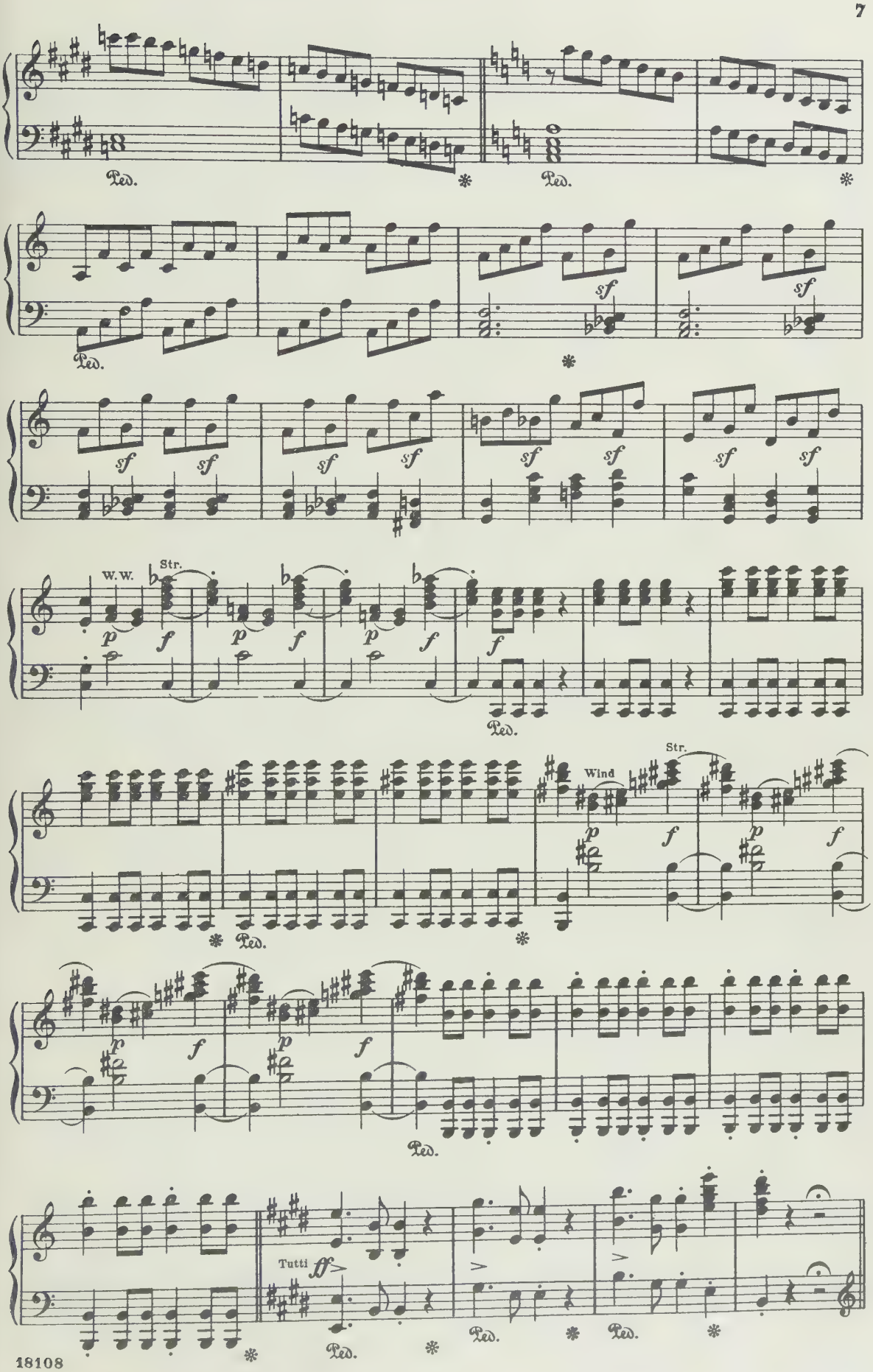
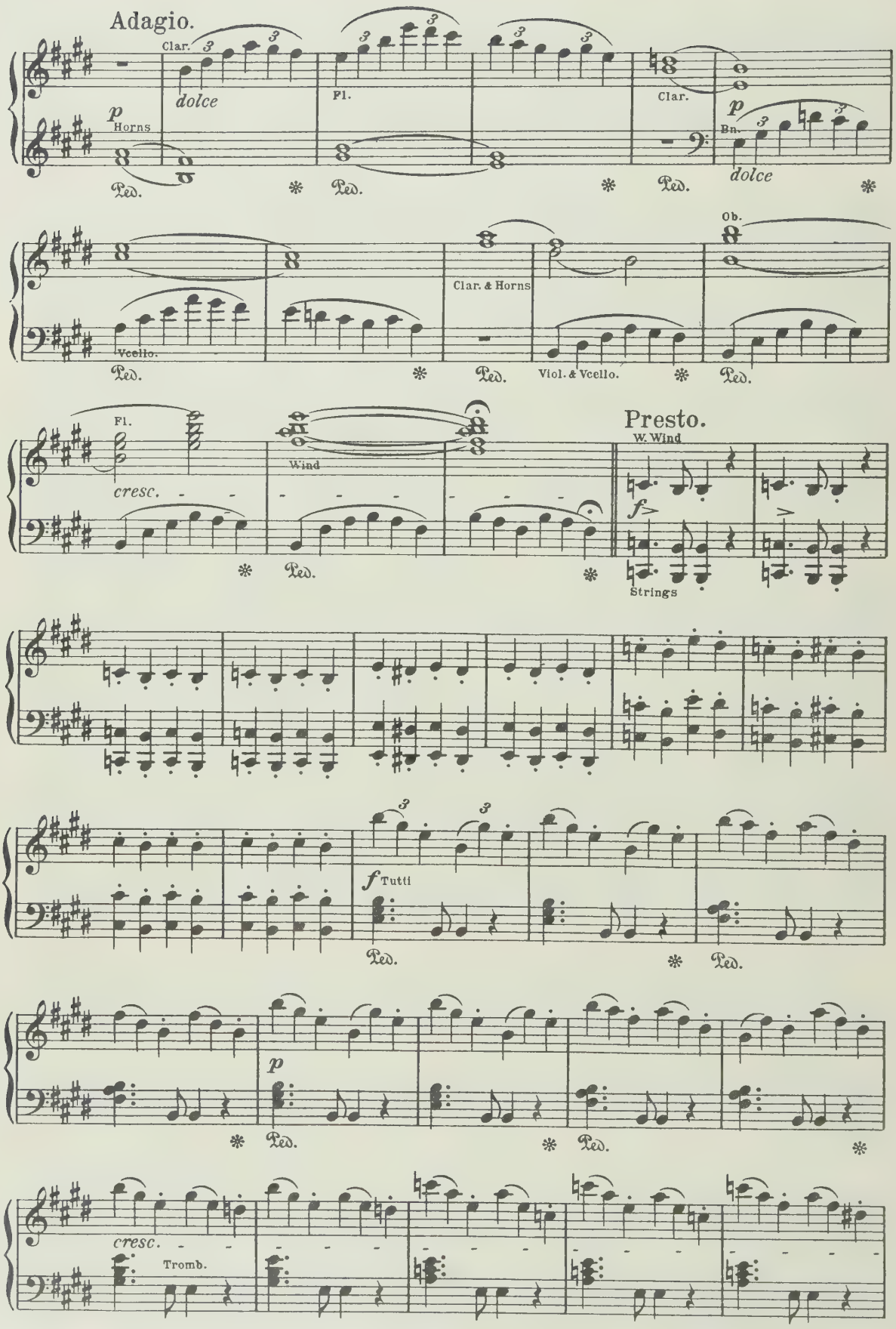
Str.
Ob.

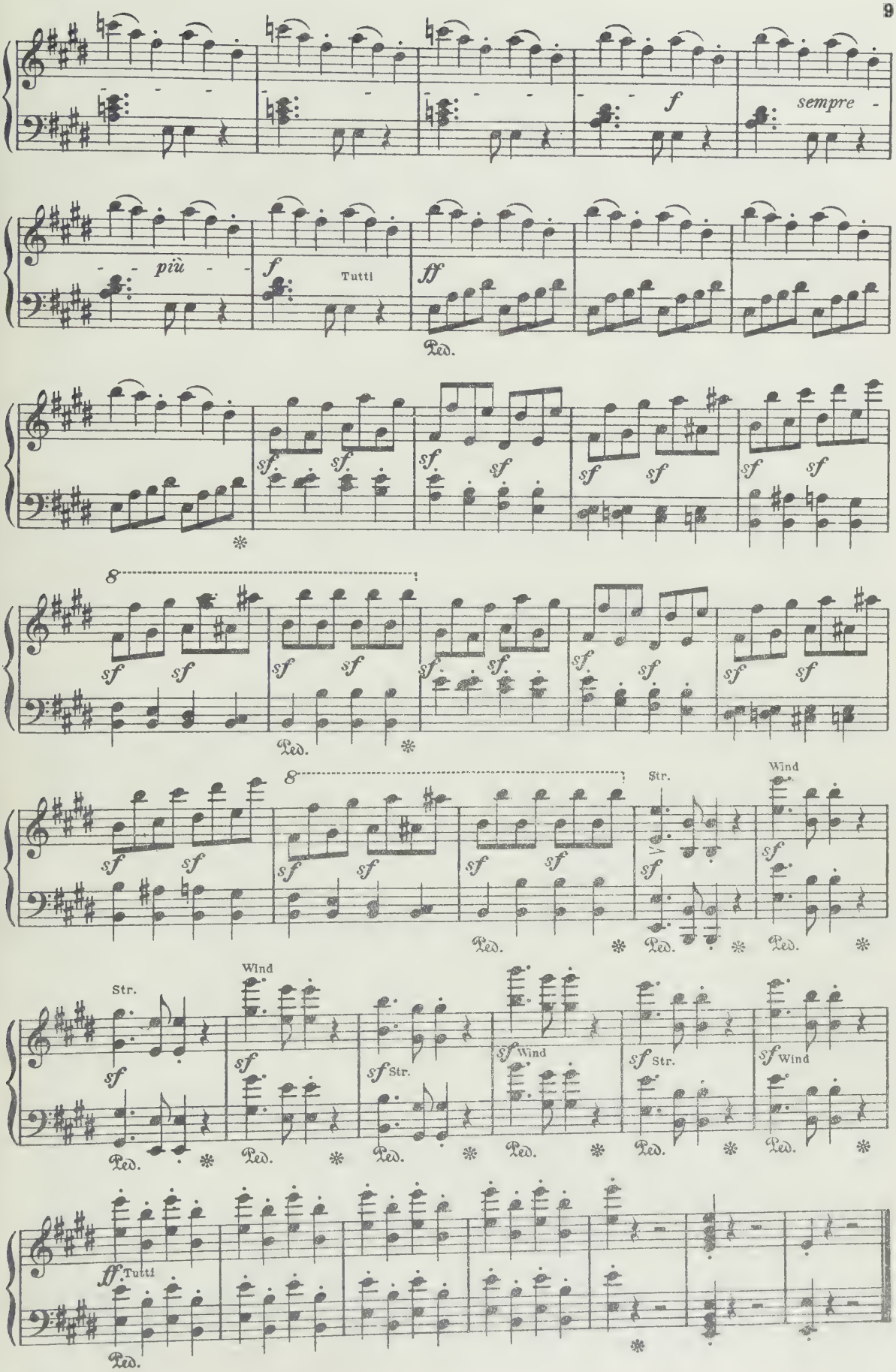

Clar.
Str.
Bssn.
cresc.
f Tutti
ff
Ped.
sf
Wood Wind
Str.
p
f
Viol.
Ob.
p dolce
Viol. Clar. & Bssn.
Fl.
Vcello.


Ob.
Bssn.
Ob.
Clar.
Clar.
Fl.
Bssn.
Clar.
Fl., Ob.
Horn II.
Clar.
Bn.
Ob.
Fl.
Clar.
Bn.
Ob.
Kdr.
Fl.
cresc.
Viol.
p
Horn II.
Clar.
dolce
Bn.
cresc.
Tutti
ff
Ped.
Ped.
Ped.
Ped.


Ped.
sf
Horns
Viol.
p
Str.
Viola
Ob.
Clar.
W. Wind
cresc.
f Tutti


Ped.
sf
W.W.
Str.
p
f
Wind
Tutti
ff


Adagio.
Clar.
dolce
Fl.
Clar.
p
Horns
Bn.
dolce
Ped.
Vcello.
Clar. & Horns
Ob.
Viol. & Vcello.
Fl.
cresc.
Wind
Presto.
W. Wind
f
Strings
f Tutti
p
cresc.
Tromb.

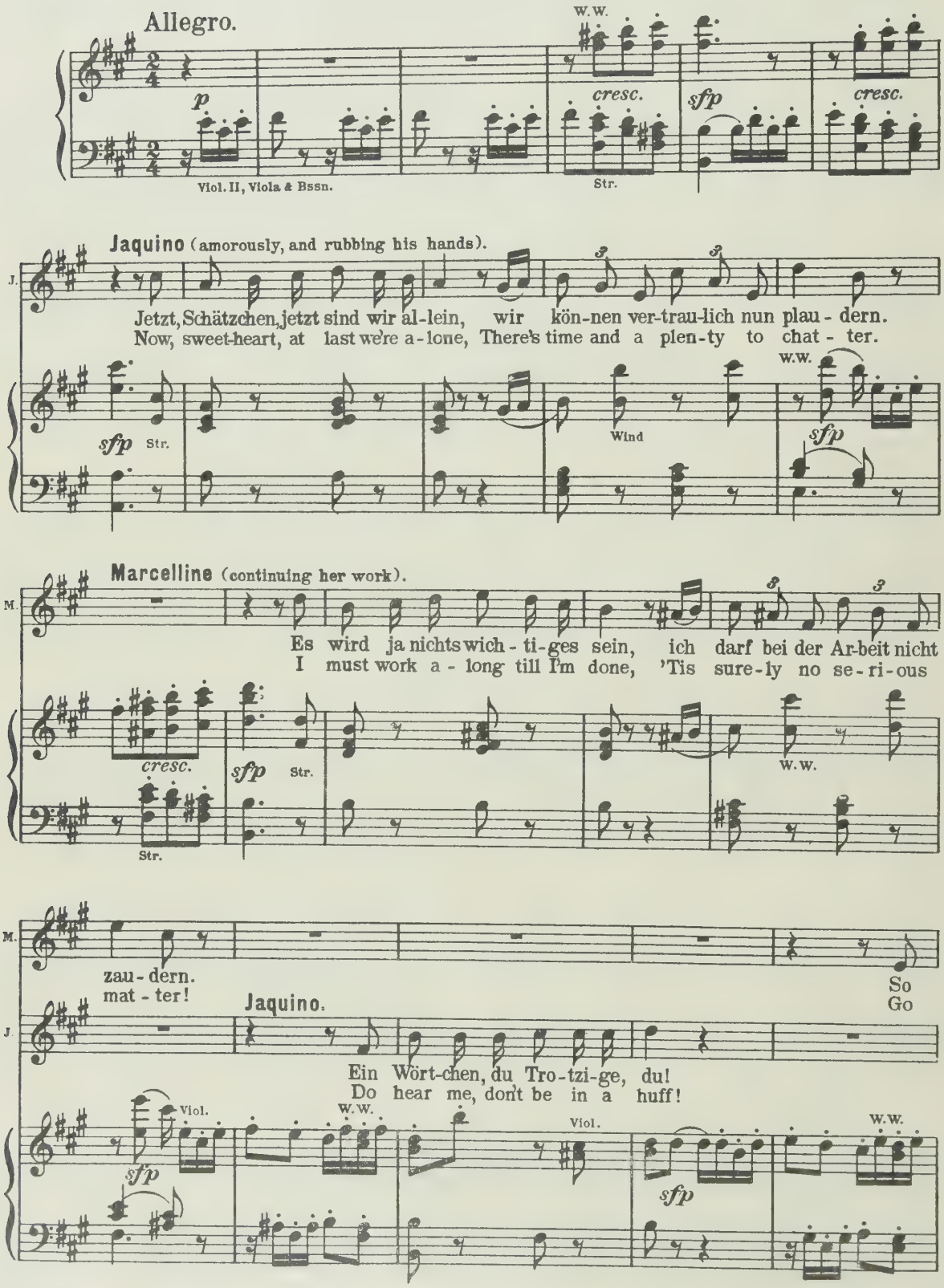

f
sempre
più
f
Tutti
ff
Ped.
sf
8
Str.
Wind
Tutti

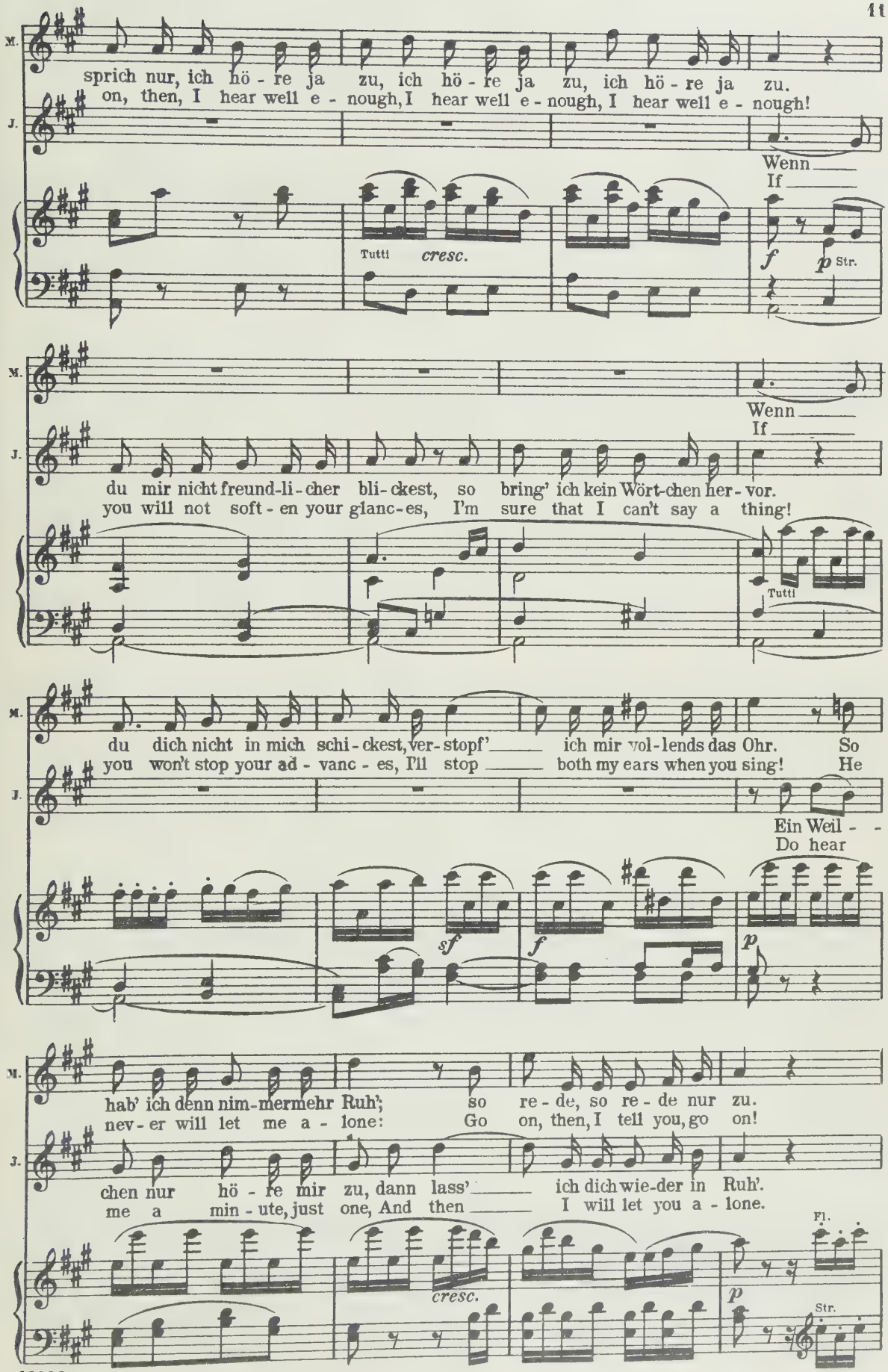
Act I.

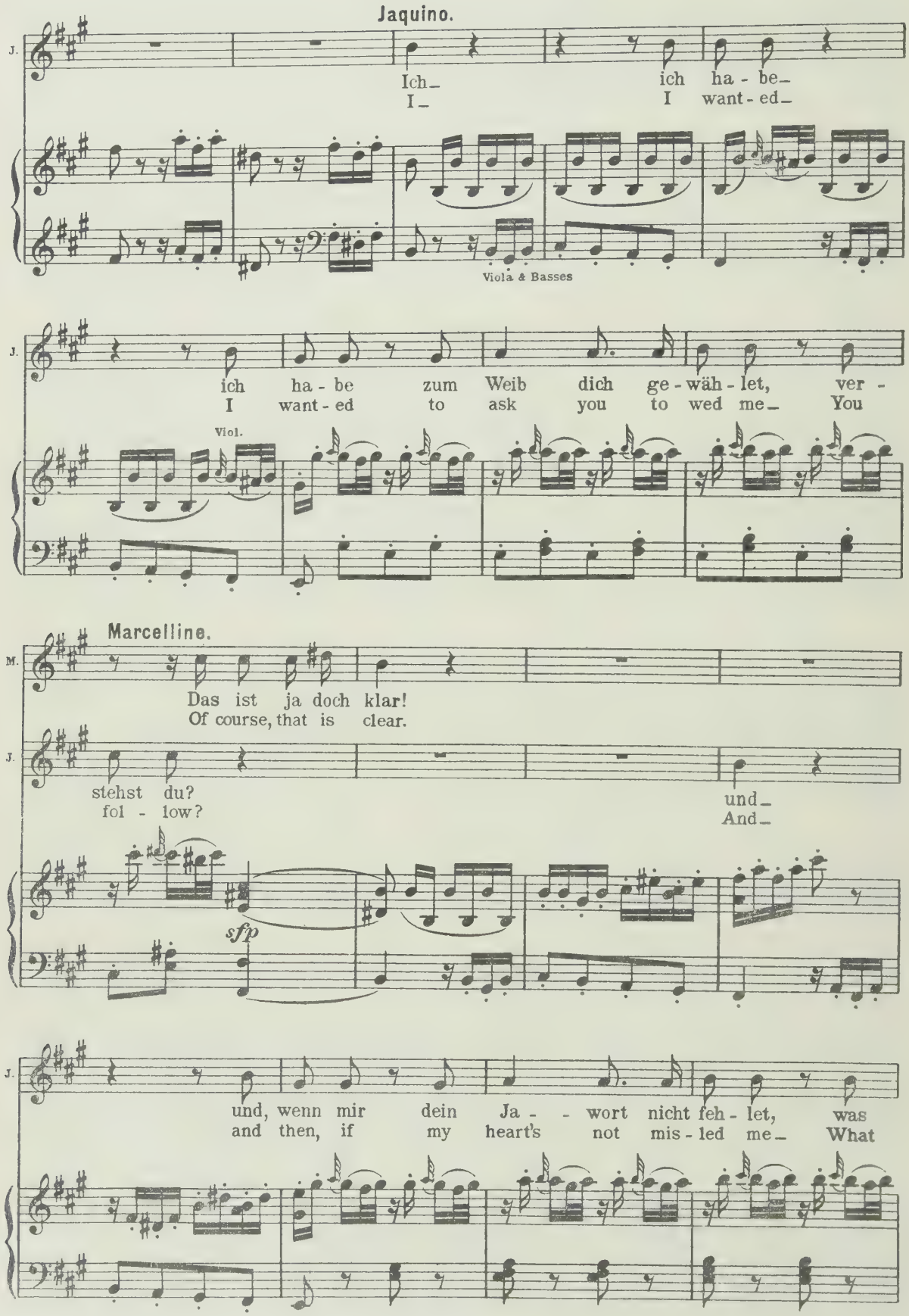
The courtyard of a State Prison.

№ 1. Duet. „Jetzt, Schätzchen, jetzt sind wir allein."

(Marcelline is ironing.)




M.
J.
sprich nur, ich hö - re ja zu, ich hö - re ja zu, ich hö - re ja zu.
on, then, I hear well e - nough, I hear well e - nough, I hear well e - nough!
Wenn
If
Tutti
cresc.
f
p Str.
du mir nicht freund-li-cher bli-ckest, so bring' ich kein Wört-chen her-vor.
you will not soft - en your glanc-es, I'm sure that I can't say a thing!
Tutti
du dich nicht in mich schi-ckest, ver-stopf' ich mir vol-lends das Ohr. So
you won't stop your ad - vanc - es, I'll stop both my ears when you sing! He
Ein Weil - -
Do hear
sf
f
p
hab' ich denn nim-mermehr Ruh'; so re - de, so re - de nur zu.
nev - er will let me a - lone: Go on, then, I tell you, go on!
chen nur hö - re mir zu, dann lass' ich dich wie-der in Ruh'.
me a min - ute, just one, And then I will let you a - lone.
cresc.
Fl.
p
Str.


Jaquino.
J.
Ich_ ich ha - be_
I_ I want - ed_
Viola & Basses
J.
ich ha - be zum Weib dich ge - wäh - let, ver -
I want - ed to ask you to wed me_ You
Viol.
Marcelline.
M.
Das ist ja doch klar!
Of course, that is clear.
J.
stehst du?
fol - low?
und_
And_
sfp
J.
und, wenn mir dein Ja - - wort nicht feh - let, was
and then, if my heart's not mis - led me_ What

Marcelline.

M. So sind wir ein Paar.
Why, then we're a pair!

J. meinst du? Wir könn - ten in we - ni - gen Wo - chen..
think you? Three weeks, or a fort - night, and then how—

sfp Viol. II

M. Recht schön, du be - stimmst schon die Zeit, du be - stimmst schon die Zeit, recht
In - deed! you are set - ting the day, you are set - ting the day! In -

J. wir
Three

Viol. I

Bssn.

M. schön, recht schön, du be-stimmst schon die Zeit, recht schön, recht
deed! in - - deed! you are set - ting the day! In - deed! in - -

J. könn-ten in we - ni - gen Wo - chen, in we - ni - gen, we - ni - gen
weeks, or a fort-night, and then how— in on - ly a fort-night, and

Fl., Ob. & Clar.

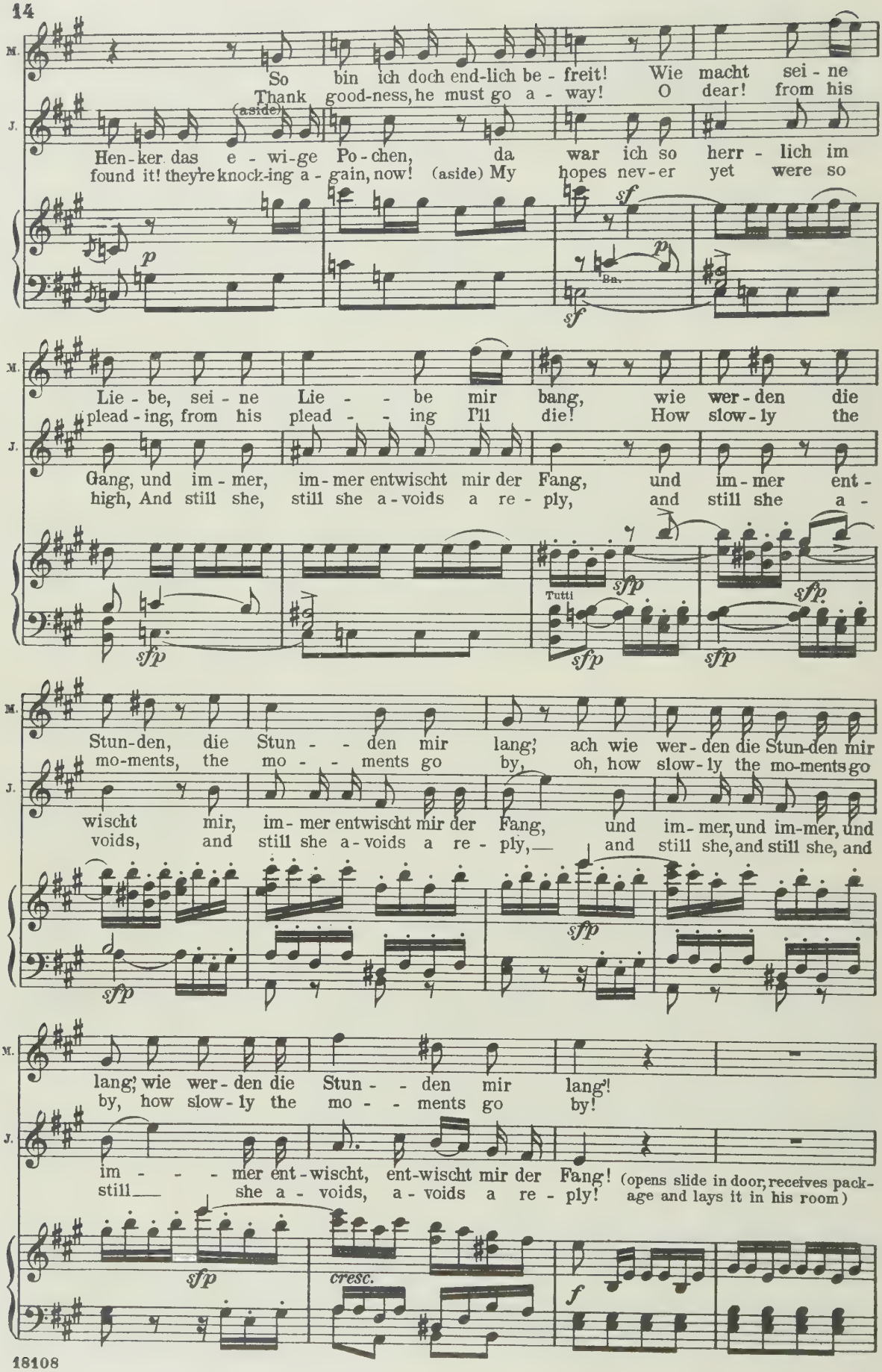
Bssn.

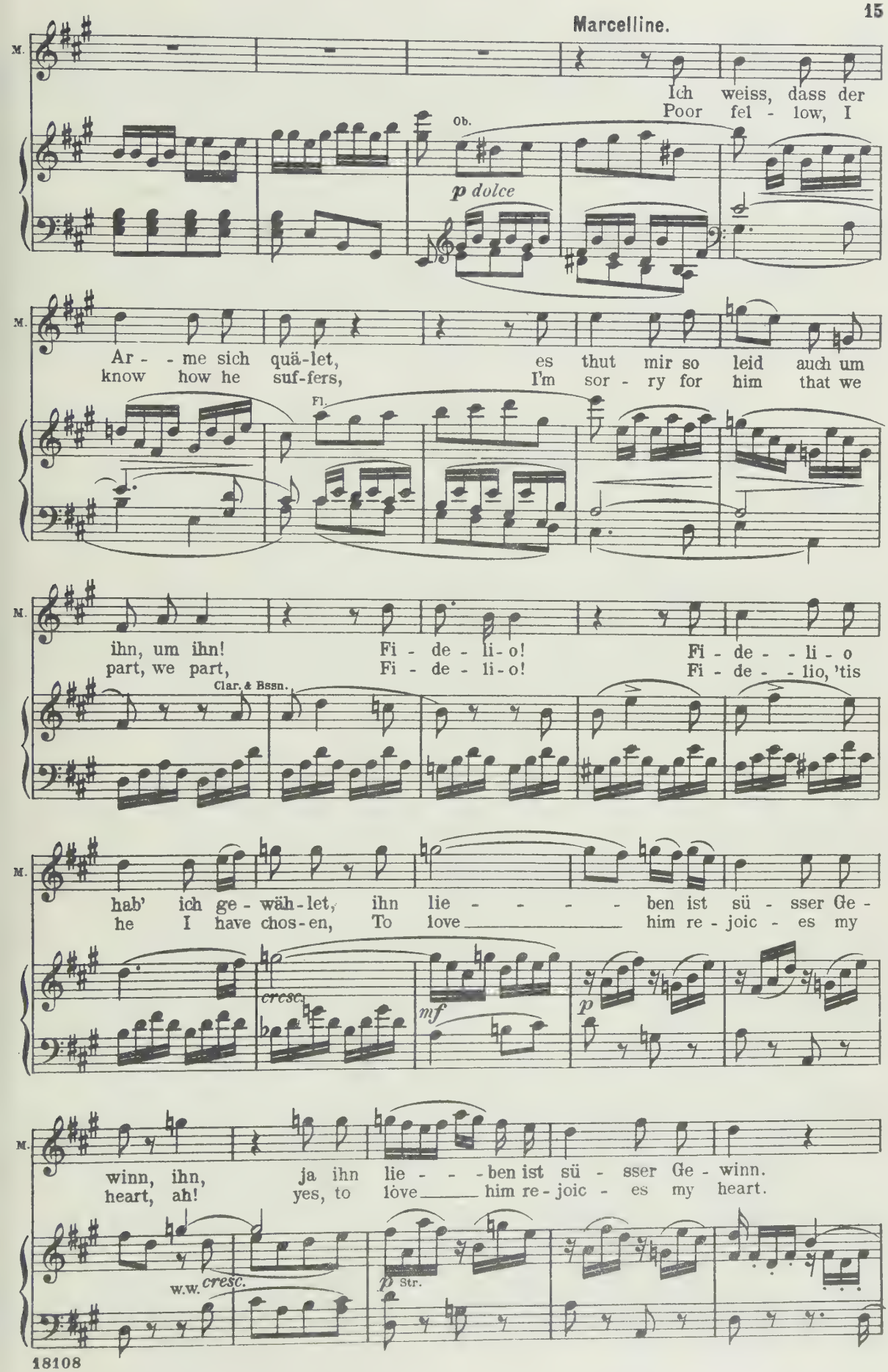
(some one knocks)

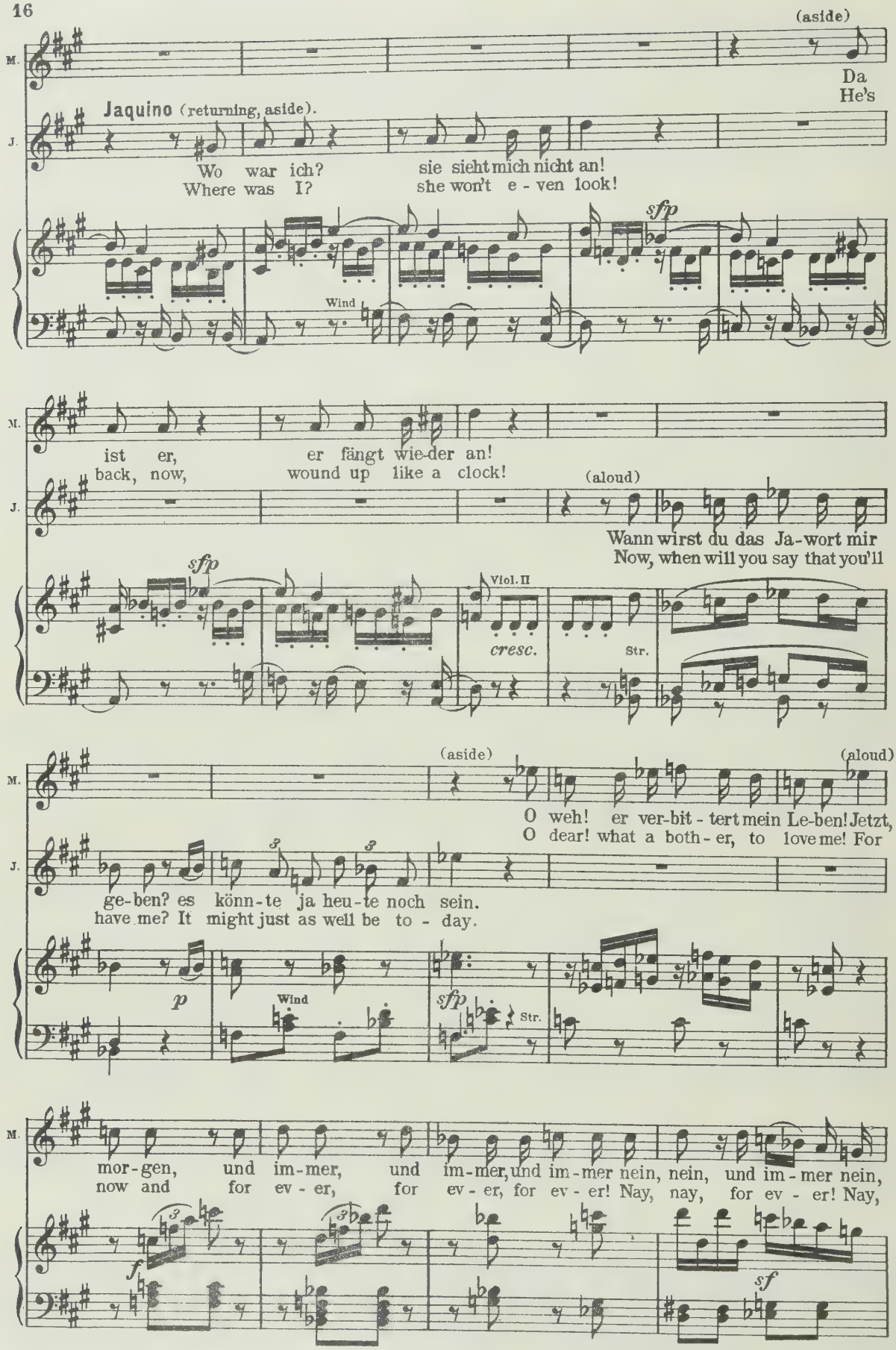
M. schön, du be-stimmst schon die Zeit.
deed! you are set - ting the day!

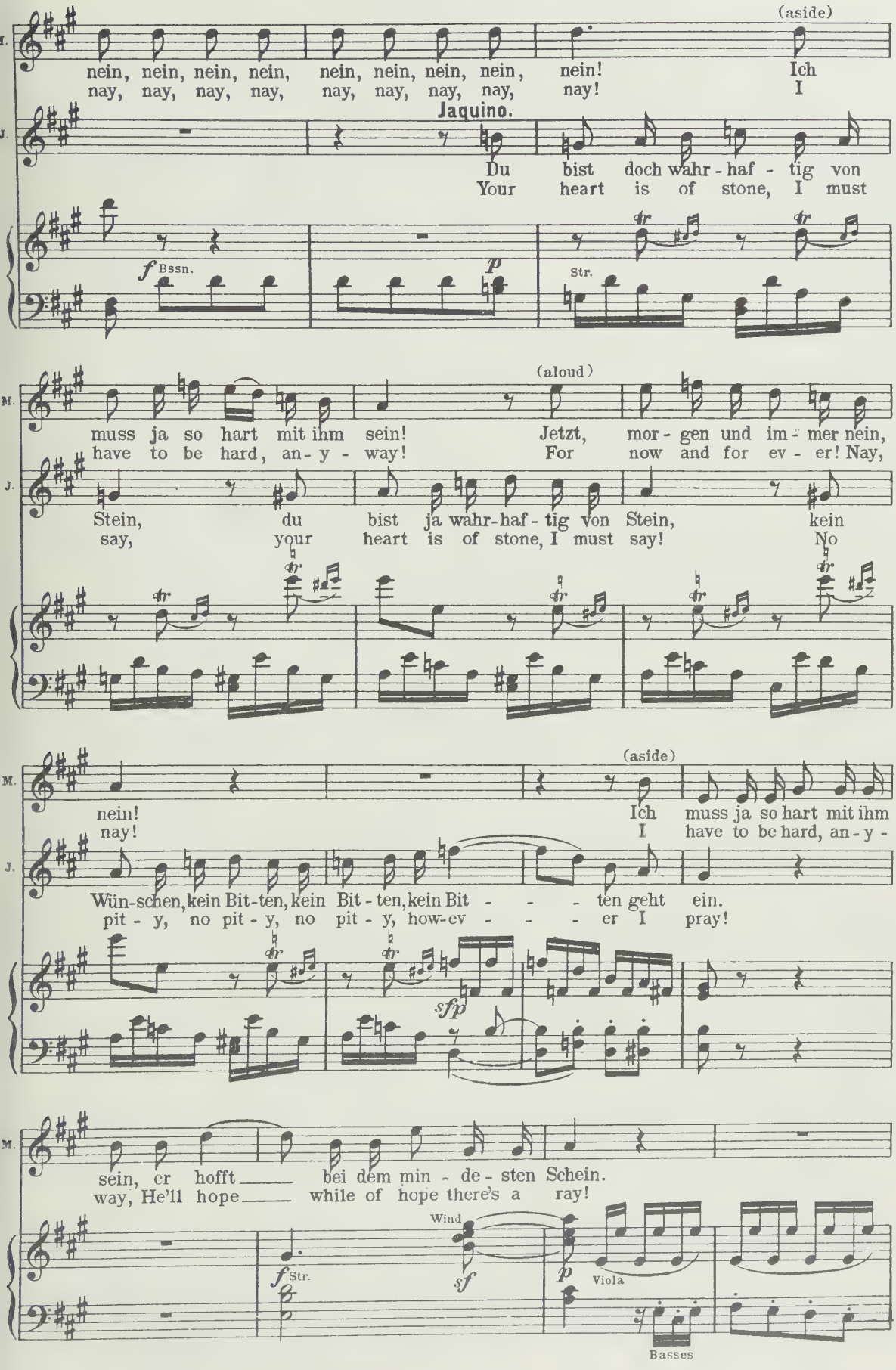
J. Wo - chen—
then how—
Zum
Con -

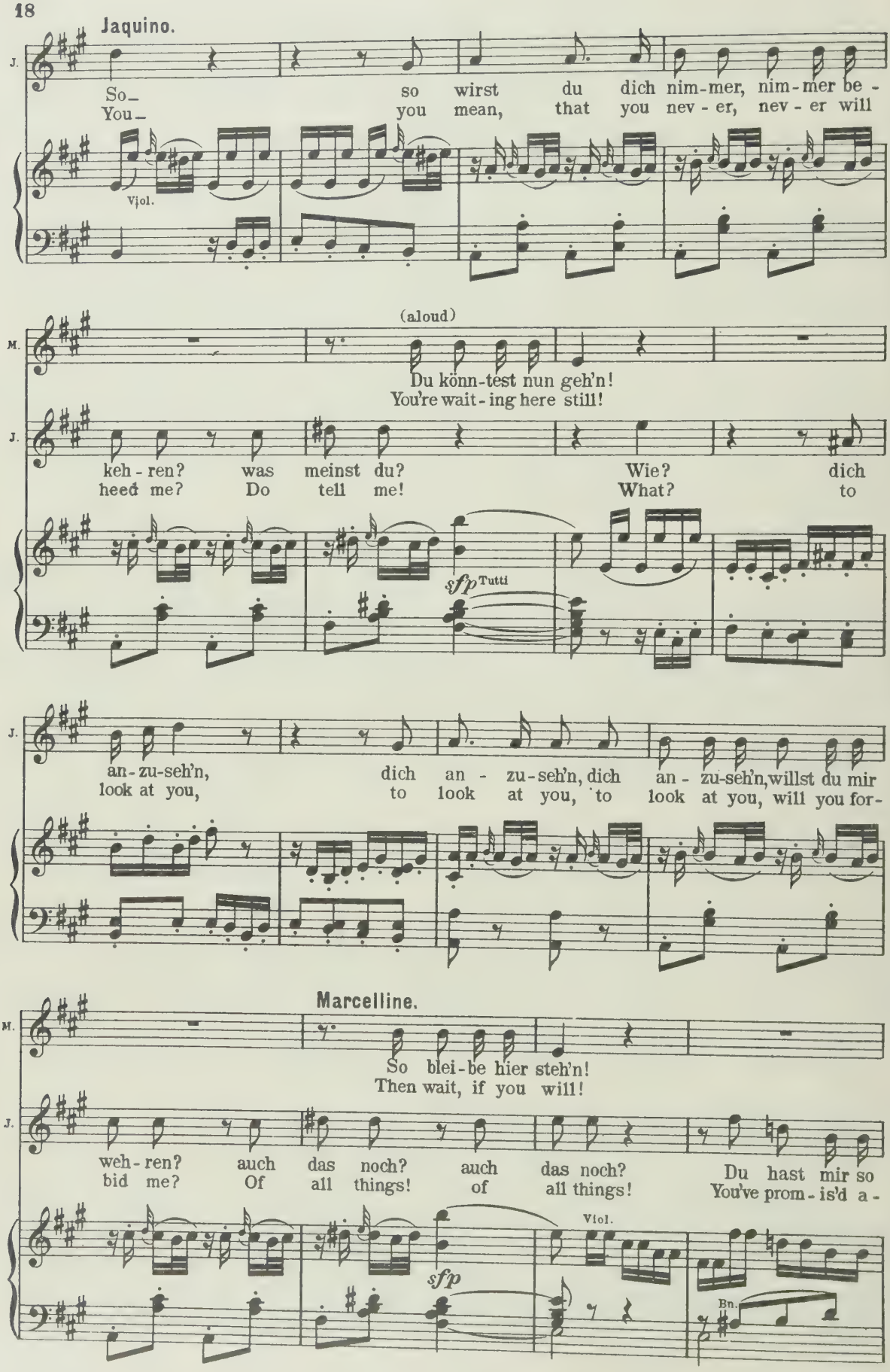
W.W. *cresc.* Str. *ff*


M.
So bin ich doch end-lich be - freit! Wie macht sei - ne
Thank good-ness, he must go a - way! O dear! from his
J.
(aside)
Hen-ker das e - wi-ge Po-chen, da war ich so herr - lich im
found it! they're knock-ing a - gain, now! (aside) My hopes nev-er yet were so
p
sf
p
Ba.
sf
M.
Lie - be, sei - ne Lie - - be mir bang, wie wer-den die
plead-ing, from his plead - - ing I'll die! How slow-ly the
J.
Gang, und im - mer, im-mer entwischt mir der Fang, und im - mer ent -
high, And still she, still she a-voids a re - ply, and still she a -
sfp
Tutti
sfp
sfp
sfp
M.
Stun-den, die Stun - - den mir lang; ach wie wer-den die Stun-den mir
mo-ments, the mo - - ments go by, oh, how slow-ly the mo-ments go
J.
wischt mir, im - mer entwischt mir der Fang, und im - mer, und im-mer, und
voids, and still she a-voids a re - ply,— and still she, and still she, and
sfp
sfp
M.
lang; wie wer-den die Stun - - den mir lang!
by, how slow-ly the mo - - ments go by!
J.
im - - - mer ent-wischt, ent-wischt mir der Fang! (opens slide in door, receives pack-
still— she a - voids, a-voids a re - ply! age and lays it in his room)
sfp
cresc.
f


M.
Ich weiss, dass der
Poor fel - low, I
Ob.
p dolce
M.
Ar - - me sich quä-let, es thut mir so leid auch um
know how he suf-fers, I'm sor - ry for him that we
Fl.
M.
ihn, um ihn! Fi - de - li-o! Fi - de - - li - o
part, we part, Fi - de - li-o! Fi - de - - lio, 'tis
Clar. & Bssn.
M.
hab' ich ge - wäh-let, ihn lie - - - - - ben ist sü - sser Ge -
he I have chos-en, To love _____ him re - joic - es my
cresc.
mf
p
M.
winn, ihn, ja ihn lie - - - ben ist sü - sser Ge - winn.
heart, ah! yes, to love _____ him re - joic - es my heart.
w.w.
cresc.
p Str.


(aside)
Da
He's
Jaquino (returning, aside).
Wo war ich?
Where was I?
sie sieht mich nicht an!
she won't e - ven look!
sfp
Wind
ist er,
back, now,
er fängt wie-der an!
wound up like a clock!
(aloud)
Wann wirst du das Ja-wort mir
Now, when will you say that you'll
sfp
Viol. II
cresc.
Str.
(aside)
(aloud)
O weh! er ver-bit - tert mein Le-ben! Jetzt,
O dear! what a both - er, to love me! For
ge-ben? es könn-te ja heu-te noch sein.
have me? It might just as well be to - day.
p
Wind
sfp
Str.
mor-gen, und im-mer, und im-mer, und im-mer nein, nein, und im - mer nein,
now and for ev - er, for ev - er, for ev - er! Nay, nay, for ev - er! Nay,
f
sf


(aside)
nein, nein, nein, nein, nein, nein, nein, nein, nein! Ich
nay, nay, nay, nay, nay, nay, nay, nay, nay! I
Jaquino.
Du bist doch wahr - haf - tig von
Your heart is of stone, I must
f Bssn.
p
Str.
(aloud)
muss ja so hart mit ihm sein! Jetzt, mor - gen und im - mer nein,
have to be hard, an - y - way! For now and for ev - er! Nay,
Stein, du bist ja wahr-haf - tig von Stein, kein
say, your heart is of stone, I must say! No
(aside)
nein! Ich muss ja so hart mit ihm
nay! I have to be hard, an - y -
Wün-schen, kein Bit-ten, kein Bit - ten, kein Bit - - - ten geht ein.
pit - y, no pit - y, no pit - y, how-ev - - - er I pray!
sfp
sein, er hofft bei dem min - de - sten Schein.
way, He'll hope while of hope there's a ray!
Wind
f Str.
sf
p
Viola
Basses


Jaquino.
J.
So—
You—
so wirst du dich nim-mer, nim-mer be-
you mean, that you nev-er, nev-er will
Viol.
(aloud)
M.
Du könn-test nun geh'n!
You're wait-ing here still!
J.
keh-ren? was meinst du?
heed me? Do tell me!
Wie? dich
What? to
sfp Tutti
J.
an-zu-seh'n, dich an-zu-seh'n, dich an-zu-seh'n, willst du mir
look at you, to look at you, to look at you, will you for-
Marcelline.
M.
So blei-be hier steh'n!
Then wait, if you will!
J.
weh-ren? auch das noch? auch das noch?
bid me? Of all things! of all things!
Du hast mir so
You've prom-is'd a-
sfp
Viol.
Bn.

M. Ver - spro - chen? nein, das geht zu weit, das geht, das geht zu
J. I've prom - is'd? O how dare you say, how dare you, dare you

oft doch ver-spro-chen_
gain and a - gain to_

M. weit, das geht zu weit, ver - - spro - chen? nein, das geht zu
J. say, how dare you say! I've prom - is'd? O how dare you

du hast mir so oft doch ver - spro - chen, so
you've prom - is'd a - gain and a - gain, to_ you've

Clar. & Bssn.
Fl. & Ob.

M. weit, nein, nein, nein, nein, das geht zu weit!
J. say, how dare you, O, how dare you say!

(knocking is heard)

oft, so oft doch ver - spro - chen_
prom - is'd a - gain and a - gain to_

cresc.
Tutti
ff
Str.
Bssn.

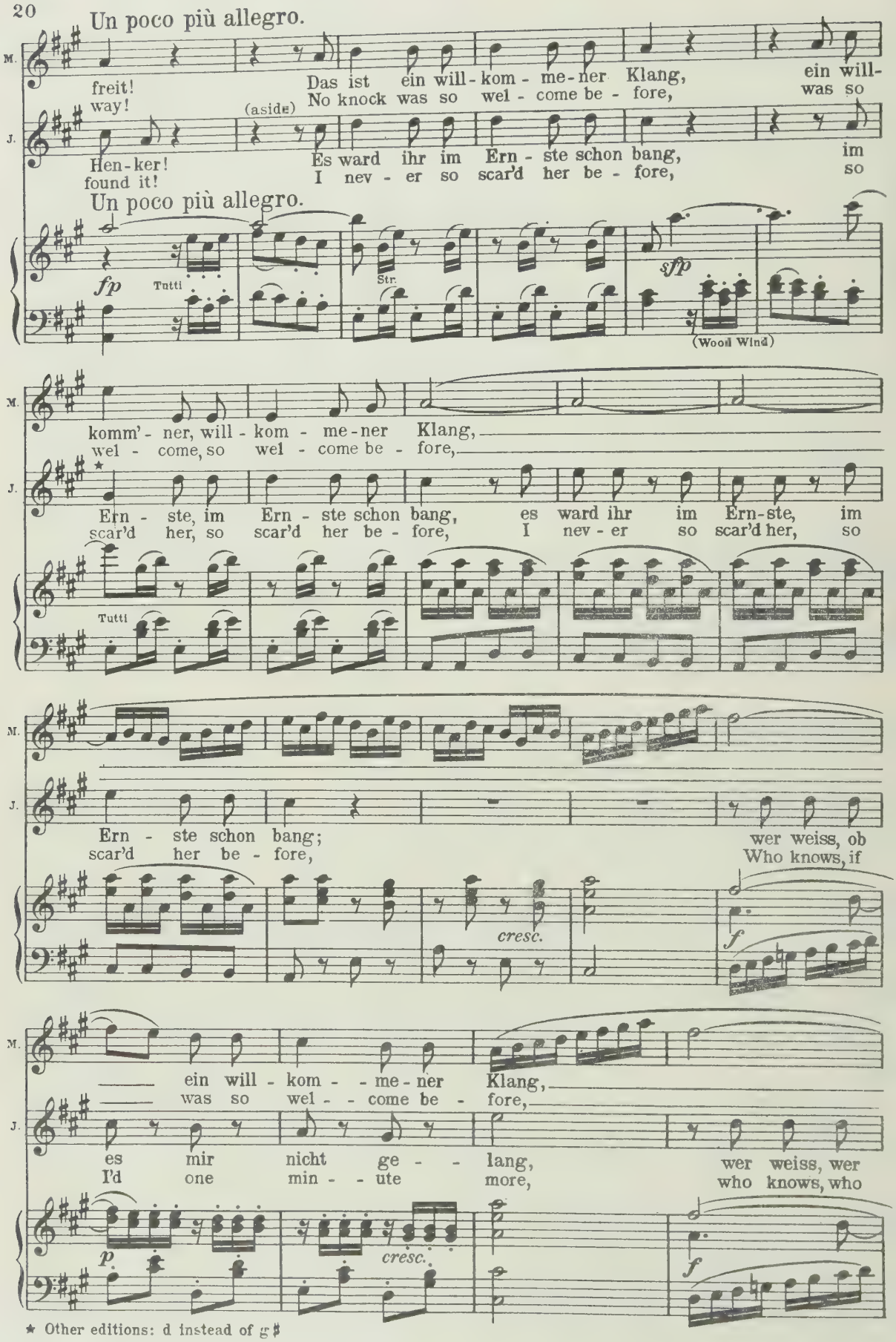
(aside)

M. So bin ich doch end - lich be -
Thank good-ness! he must go a -

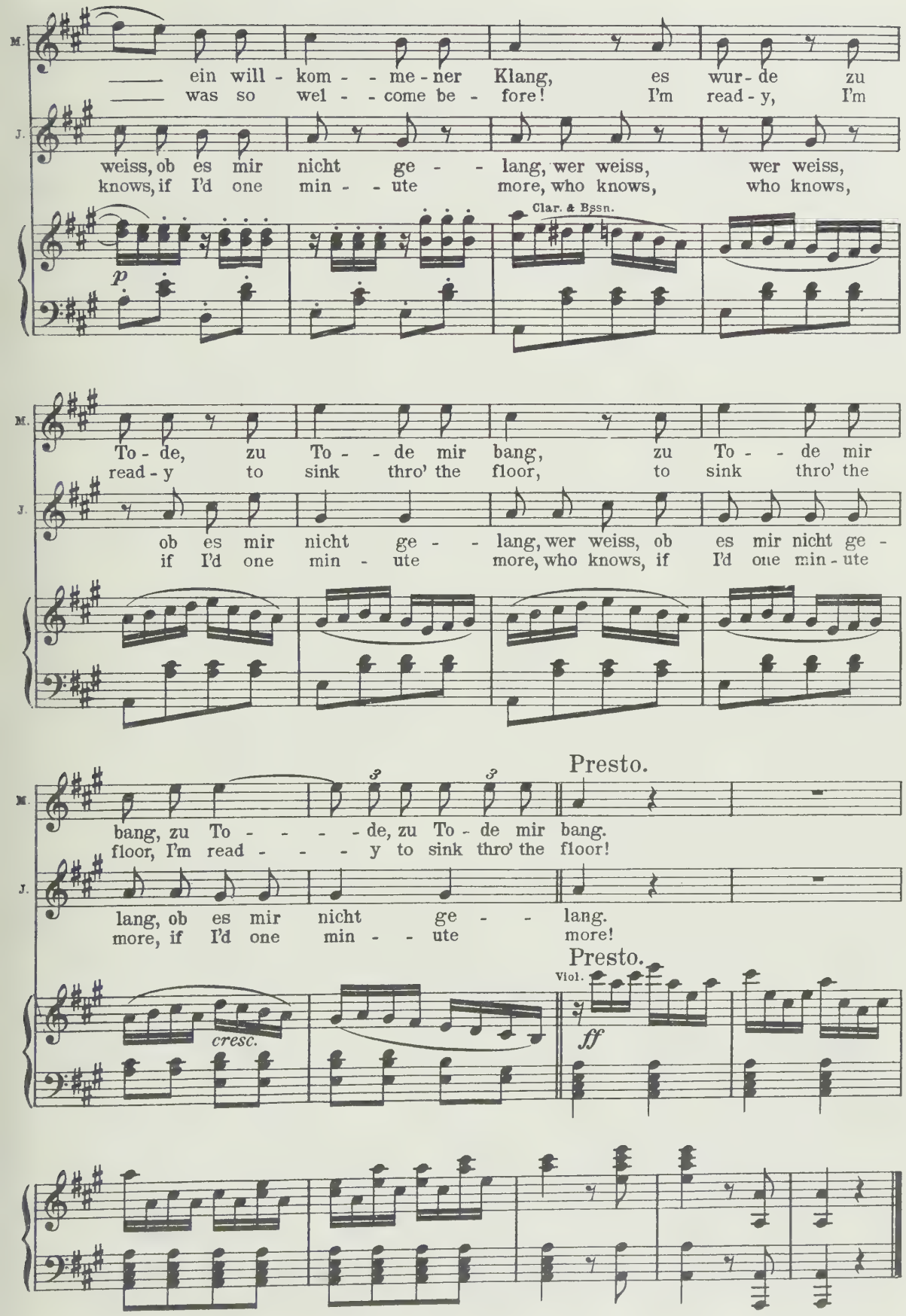
J. Zum Hen - ker das e - wi - ge Po - chen, zum
Con - found it! they're knock-ing a - gain, too, con - -

p

★In other editions: geht zu weit!



★ Other editions: d instead of g♯


M.
J.
ein will - kom - - me - ner Klang, es wur - de zu
was so wel - - come be - fore! I'm read - y, I'm
weiss, ob es mir nicht ge - - lang, wer weiss, wer weiss,
knows, if I'd one min - - ute more, who knows, who knows,
Clar. & Bssn.
p
To - de, zu To - - de mir bang, zu To - - de mir
read - y to sink thro' the floor, to sink thro' the
ob es mir nicht ge - - lang, wer weiss, ob es mir nicht ge -
if I'd one min - ute more, who knows, if I'd one min - ute
Presto.
bang, zu To - - - - de, zu To - de mir bang.
floor, I'm read - - - y to sink thro' the floor!
lang, ob es mir nicht ge - - lang.
more, if I'd one min - - ute more!
Presto.
Viol.
cresc.
ff

Jaquino (geht, öffnet den Schieber, empfängt ein Packet und legt es in seine Stube). Wenn ich diese Thür heute nicht schon zweihundertmal aufgemacht habe, so will ich nicht Jaquino heissen. (Zu Marzelline.) Endlich kann ich doch einmal wieder plaudern. (Man pocht.) Zum Wetter! schon wieder! (Er geht um zu öffnen).

Marzelline (für sich.) Was kann ich dafür, dass ich ihn nicht mehr so gern wie sonst haben kann?

Jaquino (zu dem, der gepocht hat, indem er hastig wieder zuschliesst). Schon recht! Ich werde es besorgen. (Zu Marzelline vorgehend.) So. Nun hoffe ich, soll niemand uns stören.

Rocco (ruft im Schlossgarten). Jaquino! Jaquino!

Marzelline. Hörst du? Der Vater ruft!

Jaquino. Lassen wir ihn ein wenig warten. Also, auf unsere Liebe zu kommen –

Marzelline. So geh' doch. Der Vater wird sich nach Fidelio erkundigen wollen.

Jaquino (eifersüchtig). Ei freilich, da kann man nicht schnell genug sein.

Rocco (ruft wieder). Jaquino, hörst du nicht?

Jaquino (schreiend). Ich komme schon! (Zu Marzelline.) Bleib' hier, in zwei Minuten sind wir wieder beisammen. (Ab in den Garten.)

Marzelline. Der arme Jaquino dauert mich beinahe. Kann ich es aber ändern? Ich war ihm sonst recht gut, da kam Fidelio in unser Haus, und seit der Zeit ist alles in mir und um mich verändert.

Jaquino (goes, opens the slide, and takes in a package, which he lays in his room). If I haven't opened this door two hundred times to-day, my name is not Jaquino. (To Marcelline.) At last I can have another word with you! (Knocking.) Good gracious! so soon again! (He goes to open.)

Marcelline (aside). How can I help it, that I no longer care for him as I used to?

Jaquino (addressing person who knocked, and hastily closing the slide). All right! I'll look out for it. (Coming forward to Marcelline.) So! Now, I hope no one will disturb us.

Rocco (calling from the garden of the castle). Jaquino! Jaquino!

Marcelline. Do you hear? Father is calling!

Jaquino. We can let him wait a while. Well, to go on with our love-affair –

Marcelline. Do go along! Father probably wants to inquire about Fidelio.

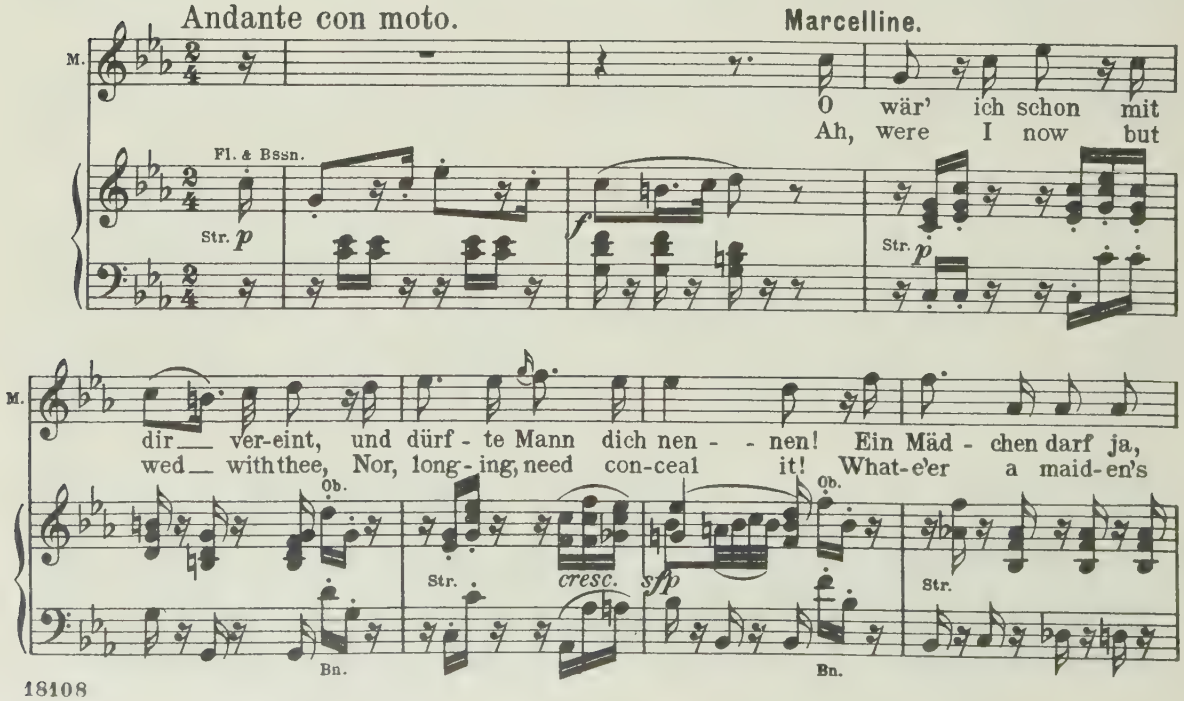
Jaquino (jealously). Oh, of course, one can't be quick enough, then.

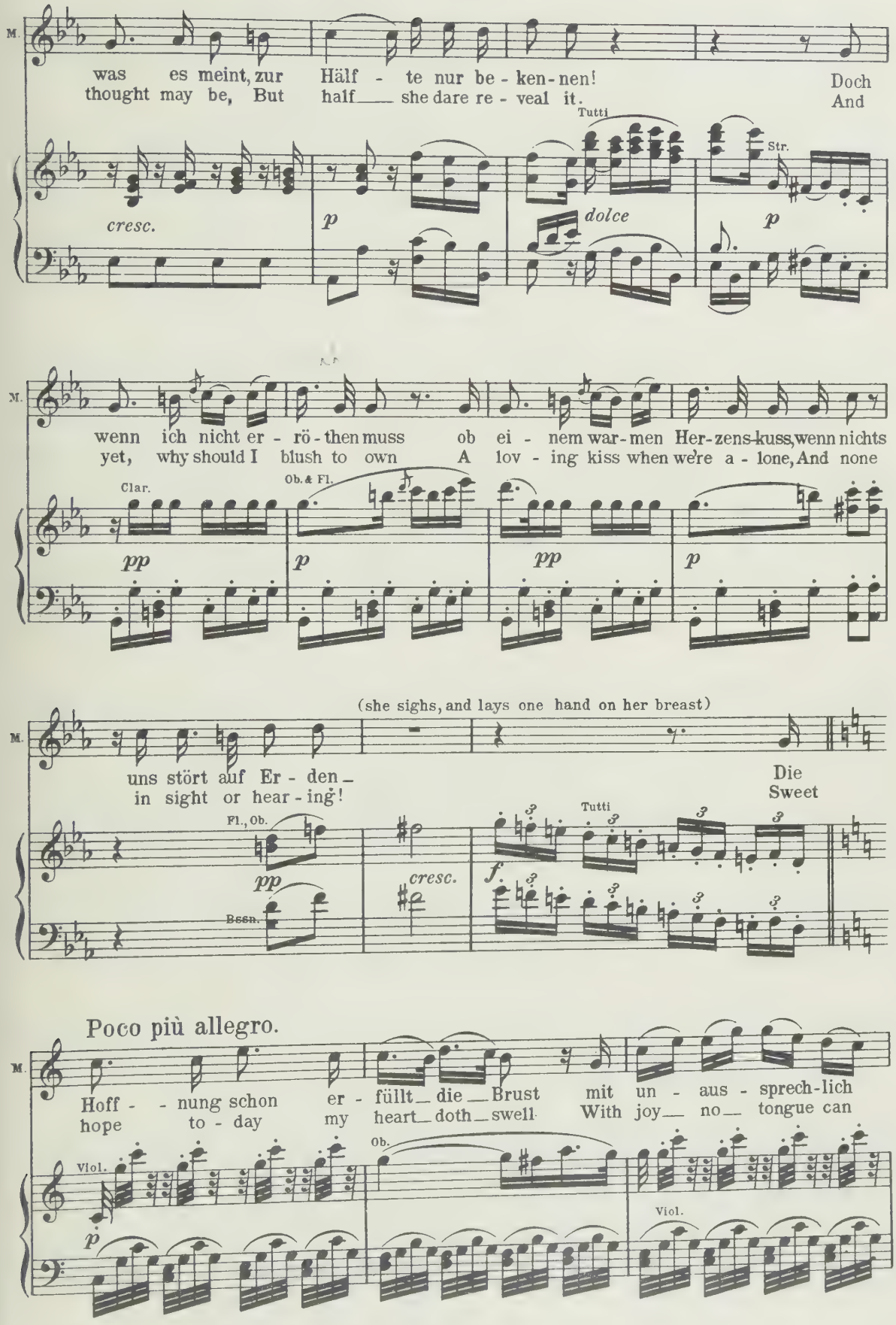
Rocco (calling again). Jaquino, don't you hear?

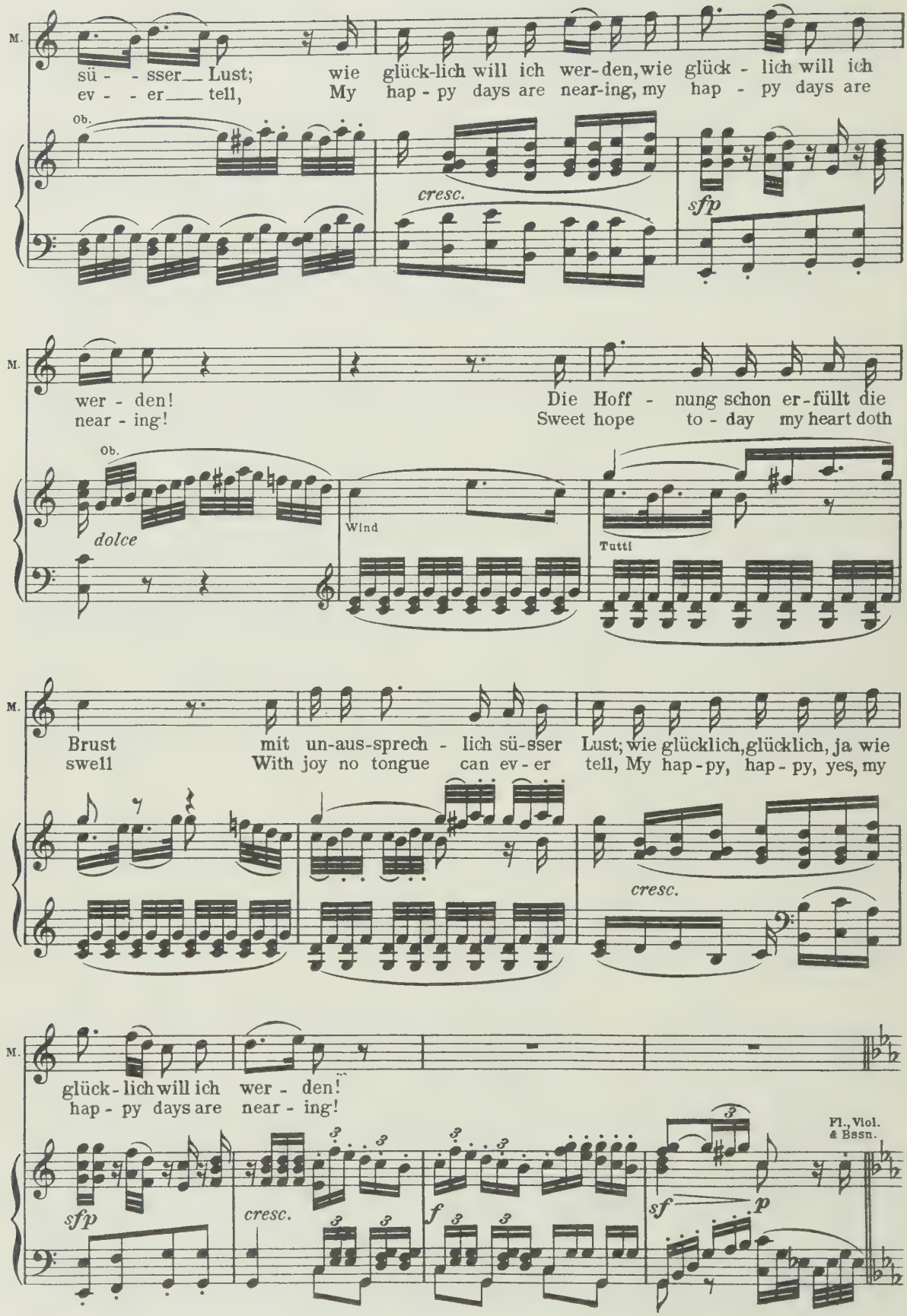
Jaquino (screaming). I'm coming directly! (To Marcelline.) Stay here; I'll be with you again in two minutes. (Exit to garden.)

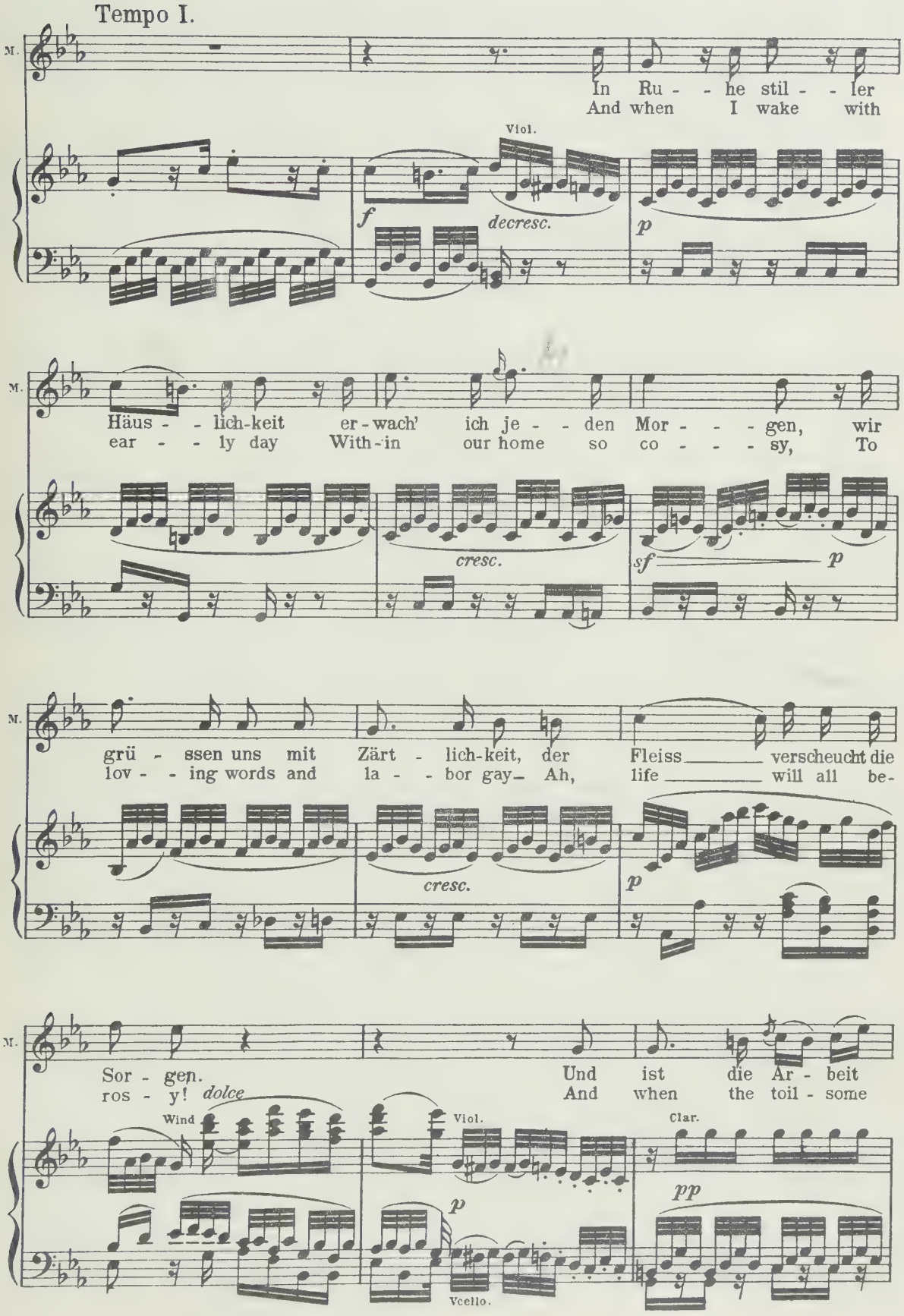
Marcelline. Poor Jaquino! I could almost feel sorry for him. But how can I change it? I really used to like him; then Fidelio came into our house, and since that time everything within me and without me is different.

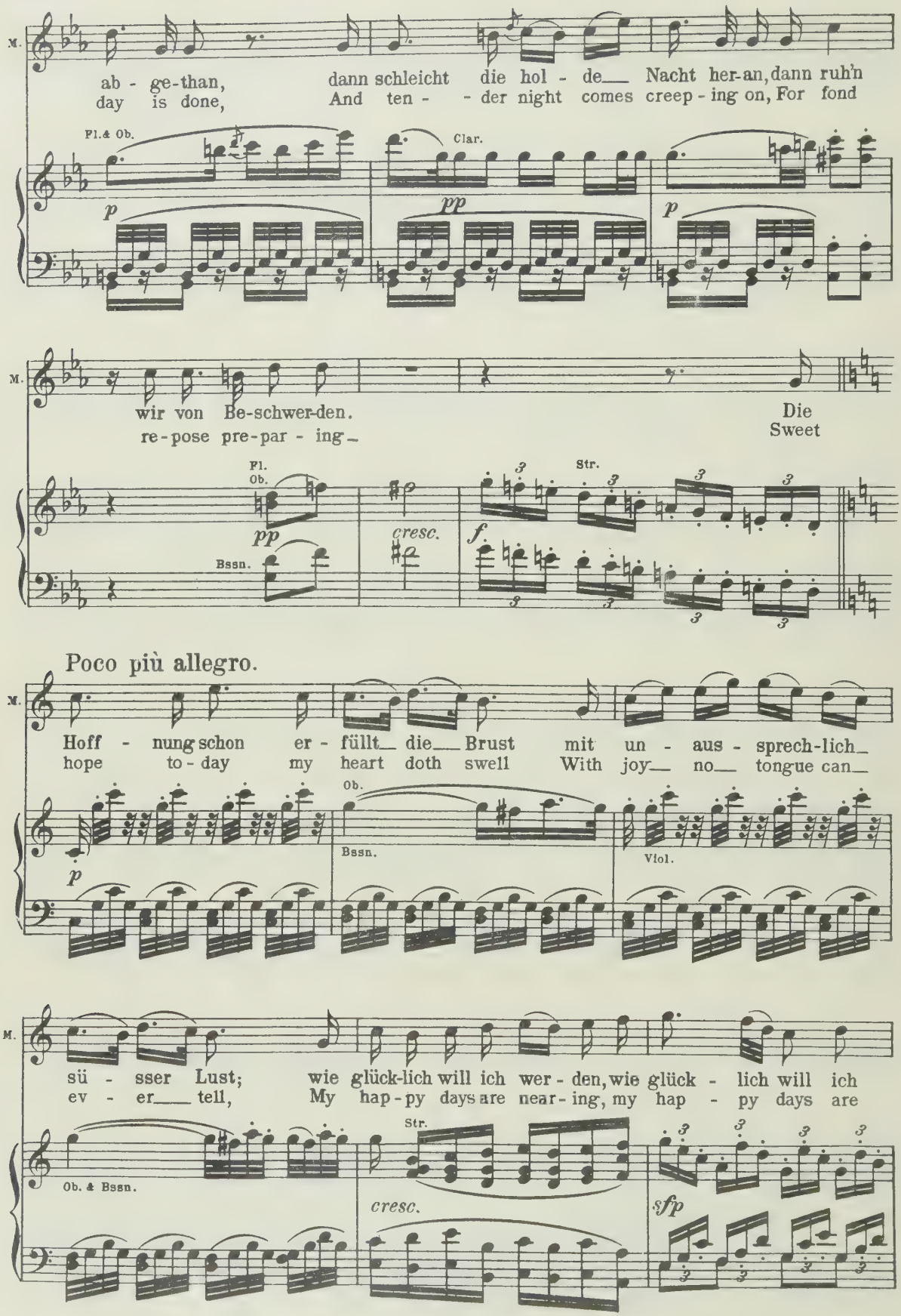
Nº 2. Aria. – „O wär' ich schon mit dir vereint."

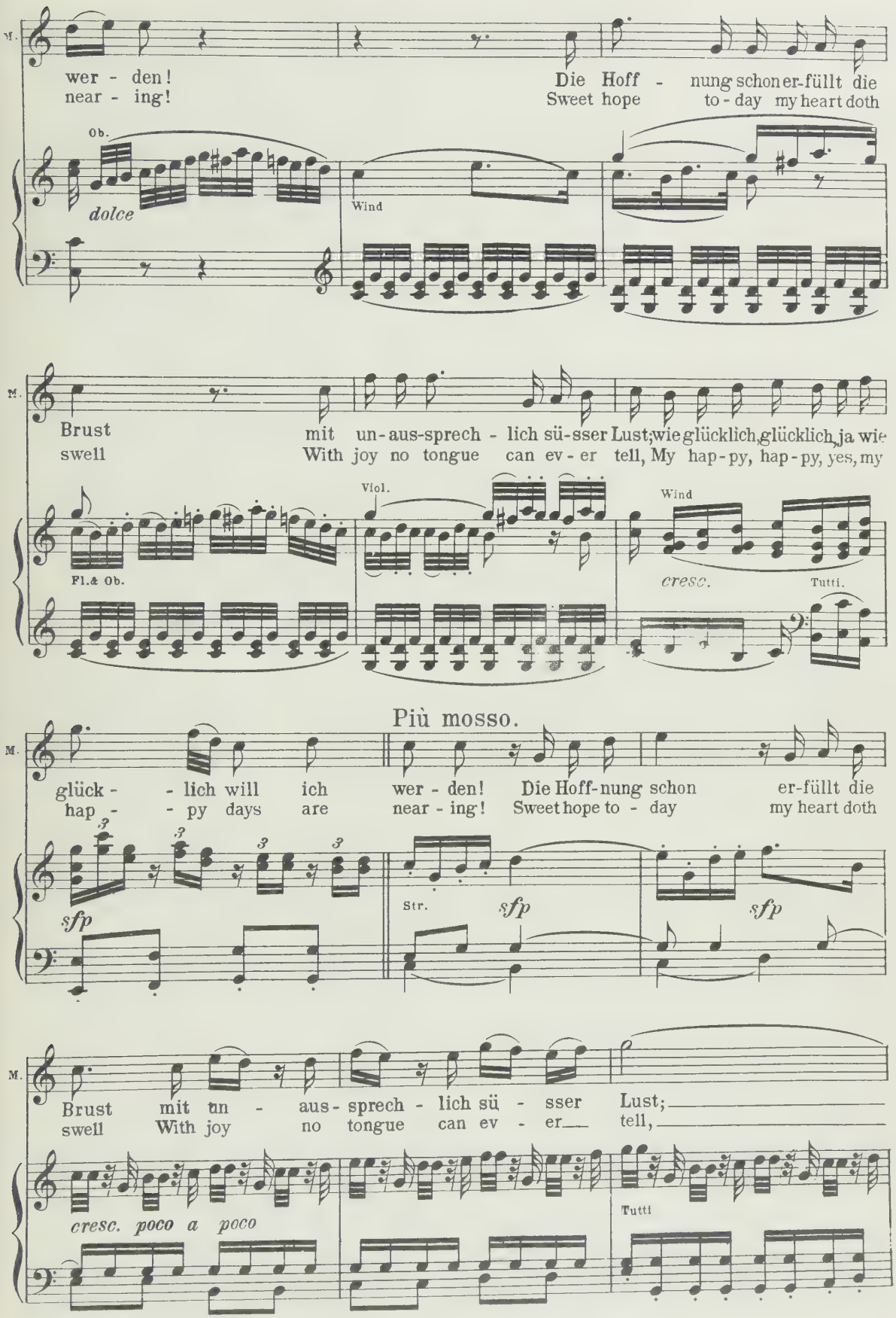


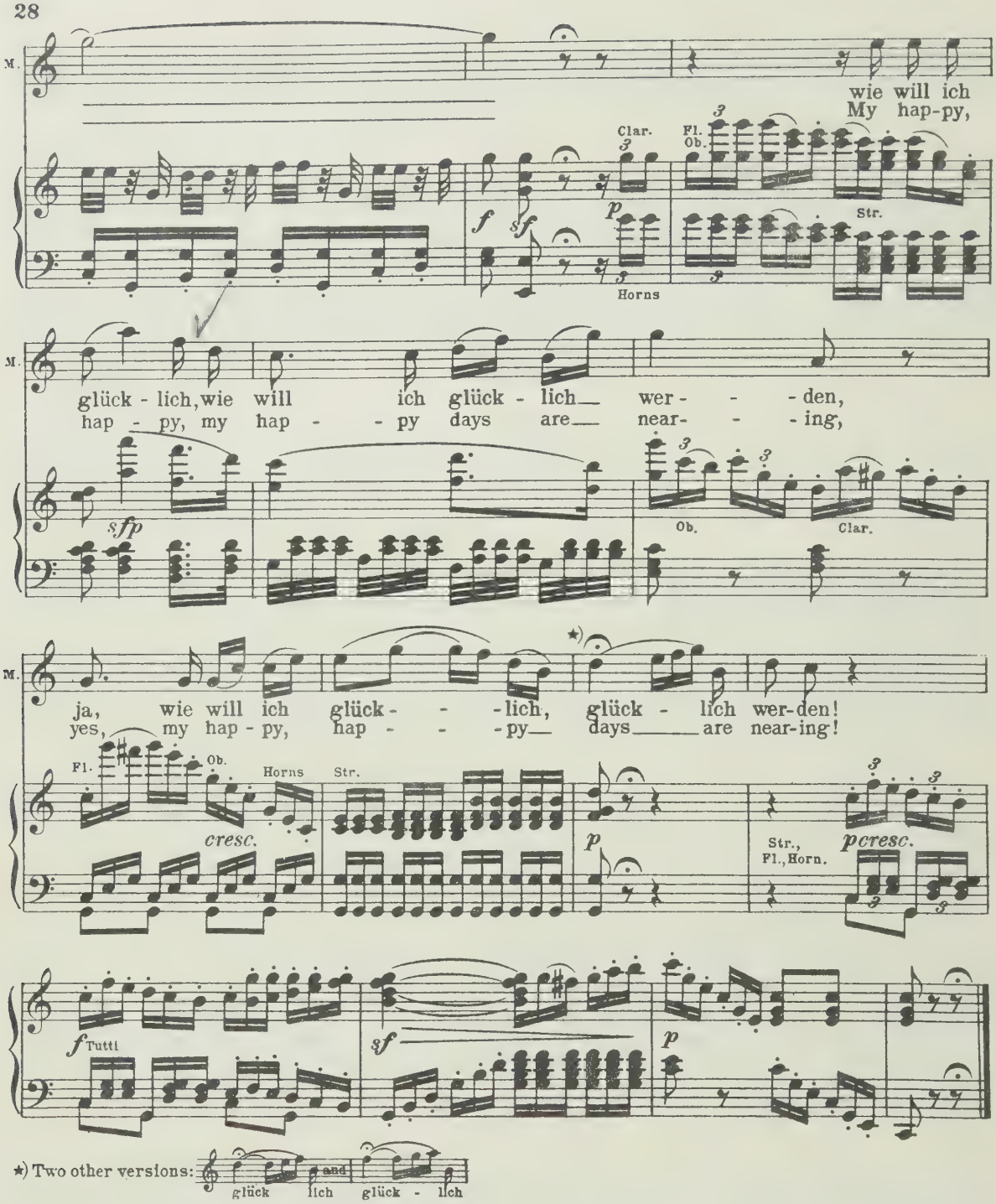

M.
was es meint, zur Hälf - te nur be - ken - nen! Doch
thought may be, But half she dare re - veal it. And
Tutti
Str.
cresc.
p
dolce
p
M.
wenn ich nicht er - rö - then muss ob ei - nem war - men Her - zens - kuss, wenn nichts
yet, why should I blush to own A lov - ing kiss when we're a - lone, And none
Clar.
Ob. & Fl.
pp
p
pp
p
(she sighs, and lays one hand on her breast)
M.
uns stört auf Er - den -
in sight or hear - ing!
Die
Sweet
Fl., Ob.
pp
Bsn.
cresc.
Tutti
f.
Poco più allegro.
M.
Hoff - - nung schon er - füllt die Brust mit un - aus - sprech - lich
hope to - day my heart doth swell With joy no tongue can
Viol.
p
Ob.
Viol.


M.
sü - - sser Lust; wie glück-lich will ich wer-den, wie glück - lich will ich
ev - - er tell, My hap - py days are near-ing, my hap - py days are
Ob.
cresc.
sfp
wer - den! Die Hoff - nung schon er-füllt die
near - ing! Sweet hope to - day my heart doth
Ob.
dolce
Wind
Tutti
Brust mit un-aus-sprech - lich sü-sser Lust; wie glücklich, glücklich, ja wie
swell With joy no tongue can ev - er tell, My hap - py, hap - py, yes, my
cresc.
glück - lich will ich wer - den!
hap - py days are near - ing!
Fl., Viol. & Bssn.
sfp
cresc.
f
sf
p


Tempo I.
M.
In Ru - - he stil - - ler
And when I wake with
Viol.
f
decresc.
p
M.
Häus - - lich-keit er-wach' ich je - - den Mor - - - gen, wir
ear - - ly day With-in our home so co - - - sy, To
cresc.
sf
p
M.
grü - ssen uns mit Zärt - lich-keit, der Fleiss verscheucht die
lov - - ing words and la - - bor gay Ah, life will all be-
cresc.
p
M.
Sor - gen. Und ist die Ar - beit
ros - y! dolce And when the toil - some
Wind
Viol.
Clar.
p
pp
Vcello.


M.
ab - ge-than, dann schleicht die hol - de Nacht her-an, dann ruh'n
day is done, And ten - der night comes creep - ing on, For fond
Fl. & Ob.
Clar.
p
pp
p
M.
wir von Be-schwer-den.
re-pose pre-par - ing
Die
Sweet
Fl.
Ob.
Bssn.
pp
cresc.
Str.
f.
Poco più allegro.
M.
Hoff - nung schon er - füllt die Brust mit un - aus - sprech-lich
hope to - day my heart doth swell With joy no tongue can
Ob.
Bssn.
Viol.
p
M.
sü - sser Lust; wie glück-lich will ich wer - den, wie glück - lich will ich
ev - er tell, My hap - py days are near - ing, my hap - py days are
Str.
Ob. & Bssn.
cresc.
sfp


M.
wer - den! Die Hoff - nung schon er-füllt die
near - ing! Sweet hope to - day my heart doth
Ob.
dolce
Wind
M.
Brust mit un-aus-sprech - lich sü-sser Lust; wie glücklich, glücklich, ja wie
swell With joy no tongue can ev - er tell, My hap - py, hap - py, yes, my
Viol.
Fl. & Ob.
Wind
cresc.
Tutti.
Più mosso.
M.
glück - - lich will ich wer - den! Die Hoff-nung schon er-füllt die
hap - - py days are near - ing! Sweet hope to - day my heart doth
sfp
Str.
sfp
sfp
M.
Brust mit un - aus - sprech - lich sü - sser Lust;
swell With joy no tongue can ev - er tell,
cresc. poco a poco
Tutti



Rocco (kommt vorn aus dem Garten).

Jaquino (trägt Gartengeräthe hinter ihm her und geht damit vorn in Roccos Wohnung ab).

Rocco. Guten Tag, Marzelline. Ist Fidelio noch nicht zurück?

Marzelline. Nein, Vater.

Rocco. Die Stunde naht, wo ich dem Gouverneur die Briefschaften überbringen muss, welche Fidelio abholen sollte. Ich erwarte ihn mit Ungeduld. (Während der letzten Worte wird an der Pforte gepocht.)

Rocco (enters from garden).

Jaquino (follows him with garden-tools, which he carries away into Rocco's lodge).

Rocco. Good morning, Marcelline. Hasn't Fidelio come back yet?

Marcelline. No, Father.

Rocco. It is almost time for me to take the letters, which Fidelio was to fetch, to the Overseer. I am awaiting him impatiently. (While he is still speaking, a knocking is heard at the gate.)

Leonore (ruft von aussen). Jaquino! Jaquino!

Jaquino (kommt aus Roccos Hause). Ich komme schon! (Er läuft geschäftig, um aufzuschliessen.)

Marzelline. Er wird gewiss so lange bei dem Schmied haben warten müssen.

Leonore (ist indessen zur Thüre hereingekommen).

Marzelline. Da ist er ja! Da ist er ja!

Leonore (trägt ein dunkles Wamms, rothes Gilet, dunkles Beinkleid, kurze Stiefel, einen breiten Gürtel von schwarzem Leder mit kupferner Schnalle; ihr Haar ist in eine Netzhaube gesteckt. Auf dem Rücken trägt sie einen Korb mit Lebensmitteln, auf den Armen Ketten, an ihrer Seite hängt eine blecherne Büchse an einer Schnur).

Marzelline (auf Leonore zueilend). Wie er belastet ist! (Sie nimmt ihr Taschentuch und trocknet ihr das Gesicht ab).

Rocco. Warte! Warte! (Er hilft mit Marzelline ihr Korb und Ketten abnehmen.)

Jaquino (im Vordergrund, bei Seite). Es war auch nöthig, so schnell aufzumachen, um den Patron da herein zu lassen. (Er geht in sein Stübchen, kommt aber bald wieder heraus und macht den Geschäftigen, sucht aber eigentlich Marzelline, Leonore und Rocco zu beobachten.)

Rocco (zu Leonore). Armer Fidelio, diesmal hast du dir zu viel aufgeladen.

Leonore (vorgehend, sich das Gesicht abtrocknend). Ich muss gestehen, ich bin ein wenig ermüdet. Der Schmied hatte an den Ketten so lange auszubessern, dass ich glaubte, er würde nicht damit fertig werden.

Rocco. Sind sie jetzt gut gemacht?

Leonore. Gewiss, recht gut und stark. Keiner der Gefangenen wird sie zerbrechen.

Rocco. Wieviel kostet das Alles zusammen?

Leonore. Zwölf Piaster ungefähr. Hier ist die genaue Rechnung.

Rocco (durchgeht die Rechnung). Gut! Brav! Zum Wetter! Da giebt es Artikel, auf die wir wenigstens das Doppelte gewinnen können. Du bist ein kluger Junge! Ich kann gar nicht begreifen, wie du deine Rechnung machst. Du kaufst Alles wohlfeiler als ich. (Bei Seite.) Der Schelm giebt sich alle Mühe; offenbar nur meiner Marzelline wegen.

Leonore. Ich suche zu thun, was mir möglich ist.

Rocco. Ja, ja, du bist brav. Man kann nicht eifriger, nicht verständiger sein. Ich habe dich aber auch mit jedem Tage lieber und — sei versichert, dein Lohn soll nicht ausbleiben. (Er wirft während der letzten Worte abwechselnd Blicke auf Leonore und Marzelline.)

Leonore (verlegen). O glaubt nicht, dass ich meine Schuldigkeit nur des Lohnes wegen —

Rocco. Still! Meinst du, ich könne dir nicht ins Herz sehen? (Er scheint sich an der zunehmenden Verlegenheit Leonore's zu weiden und geht dann bei Seite, um die Ketten zu betrachten.)

Leonora (calls from outside). Jaquino! Jaquino!

Jaquino (comes out of Rocco's house). Coming! Coming! (Runs with a show of zeal to open the door.)

Marcelline. He surely had to wait so long at the smith's.

(Leonora enters meantime.)

Marcelline. There he is! There he is!

(Leonora is clad in a dark doublet, red waistcoat, dark kneebreeches, low boots, a broad belt of black leather with a copper clasp; her hair caught up in a net-cap. On her back she carries a basket with provisions, on her arms chains; by her side hangs a tin box on a cord.)

Marcelline (hastens to Leonora). What a load he has! (Takes her handkerchief and dries Leonora's face.)

Rocco. Wait! wait! (With Marcelline he helps Leonora lay aside the basket and chains.)

Jaquino (in the foreground, aside). Faith, I had to be in such a hurry to let that fellow in! (Goes into his room, but soon comes out again and bustles busily about, keeping an eye, however, on Marcelline, Leonora and Rocco.)

Rocco (to Leonora). Poor Fidelio! this time you took too heavy a load.

Leonora (coming forward, wiping her face). I must admit, I am somewhat tired. It took the smith so long to repair the chains, I thought he would never be through.

Rocco. Are they well done, now?

Leonora. Certainly, they are well done and strong. None of the prisoners can break them.

Rocco. How much does all this cost together?

Leonora. About twelve piasters. Here is the exact bill.

Rocco (running through the bill). Good! Fine! I declare! On some of these items we ought to make at least double. You are a clever boy! I simply can't understand how you keep the bills down so. You buy everything cheaper than I. (Aside.) The rascal spares himself no pains — evidently on account of my Marcelline.

Leonora. I try to do whatever I can.

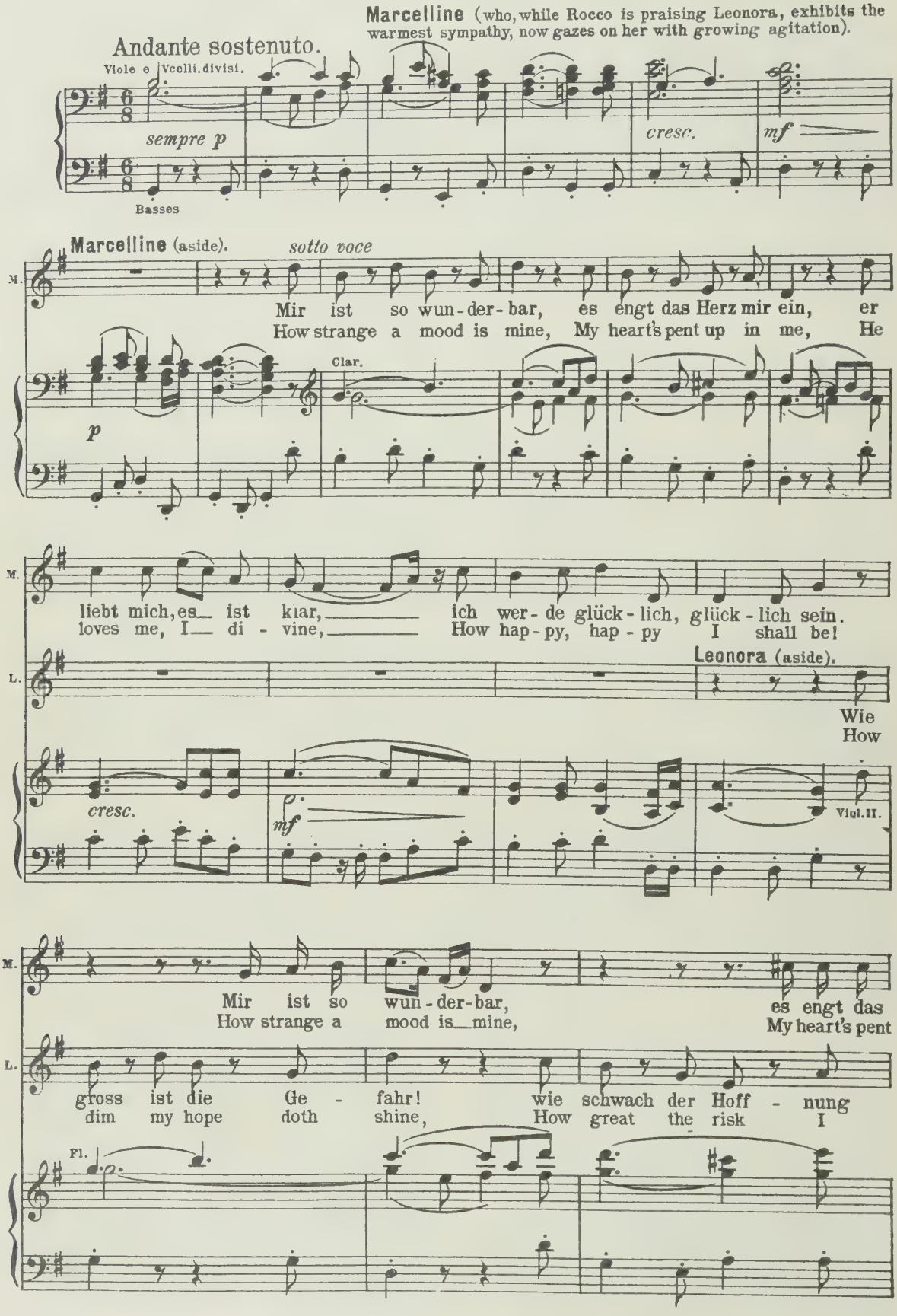
Rocco. Yes, yes, you're a good fellow. No one could be more devoted or sensible. I like you better every day I know you, and — you may be sure you shall reap your reward. (During these last words he eyes Leonora and Marcelline alternately.)

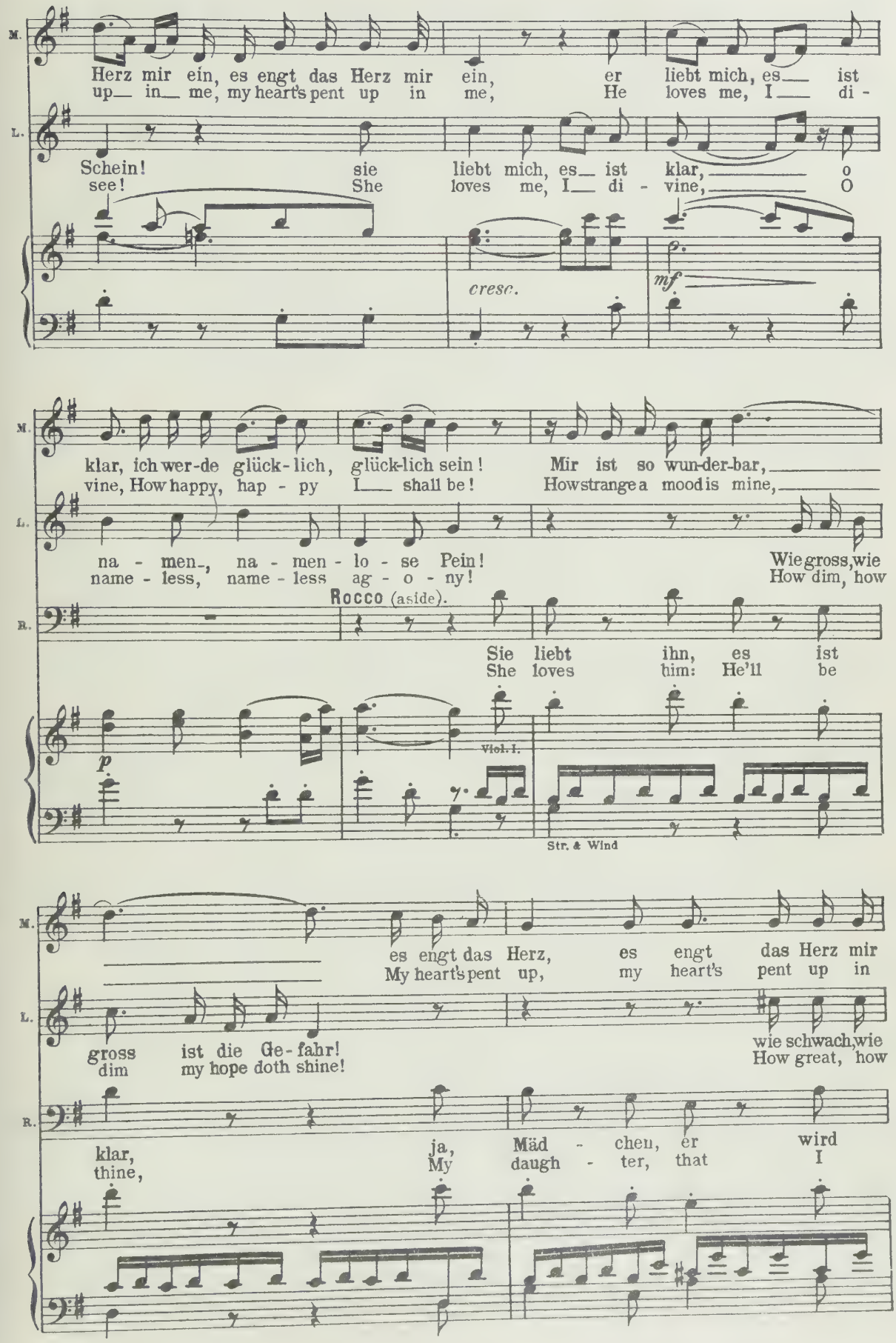
Leonora (embarrassed). O, do not think that I do my duty merely for the sake of wages!

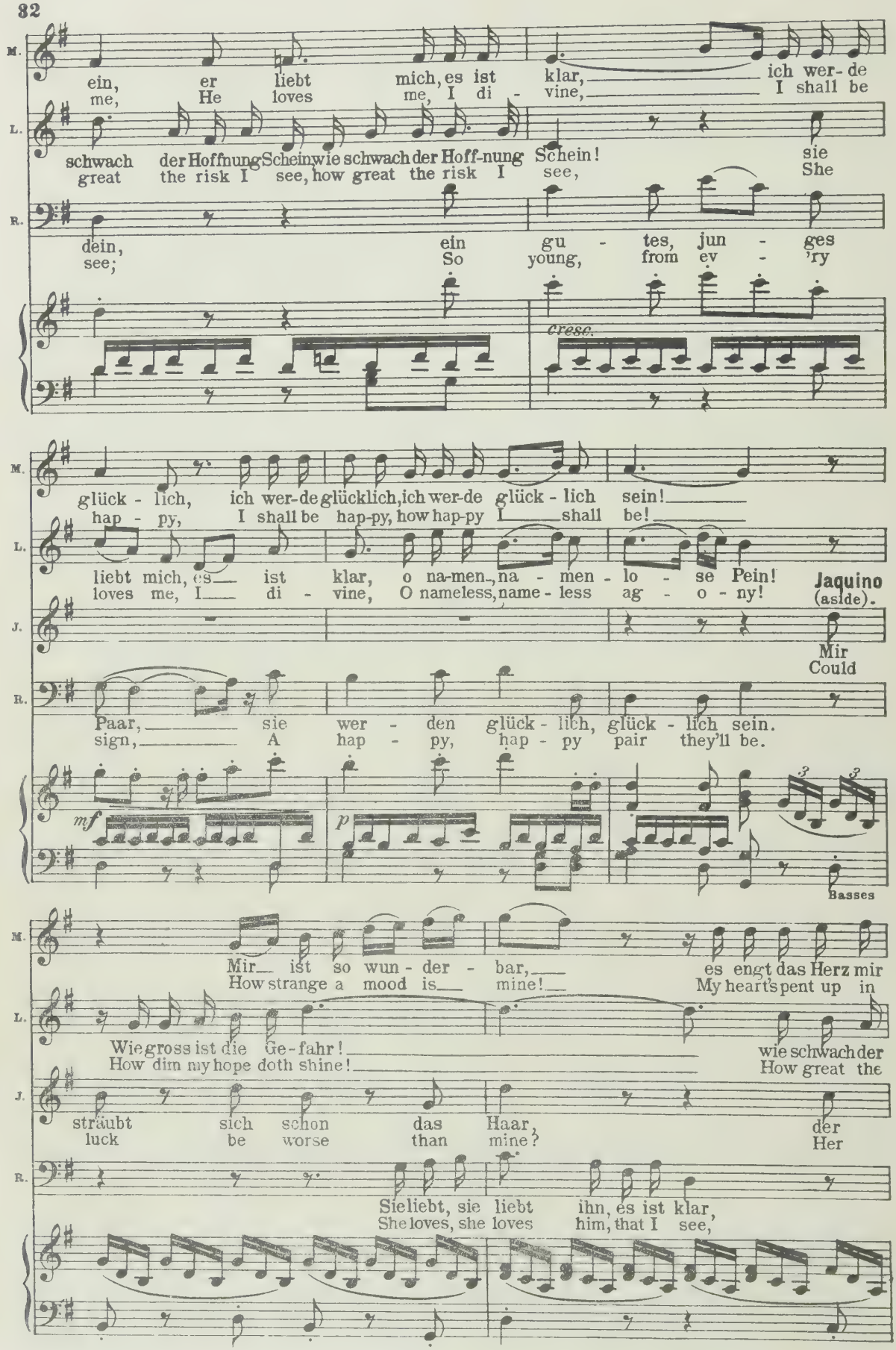
Rocco. Hush! Do you think I cannot read your heart? (He appears to enjoy Leonora's increasing embarrassment, and then turns aside to examine the chains.)

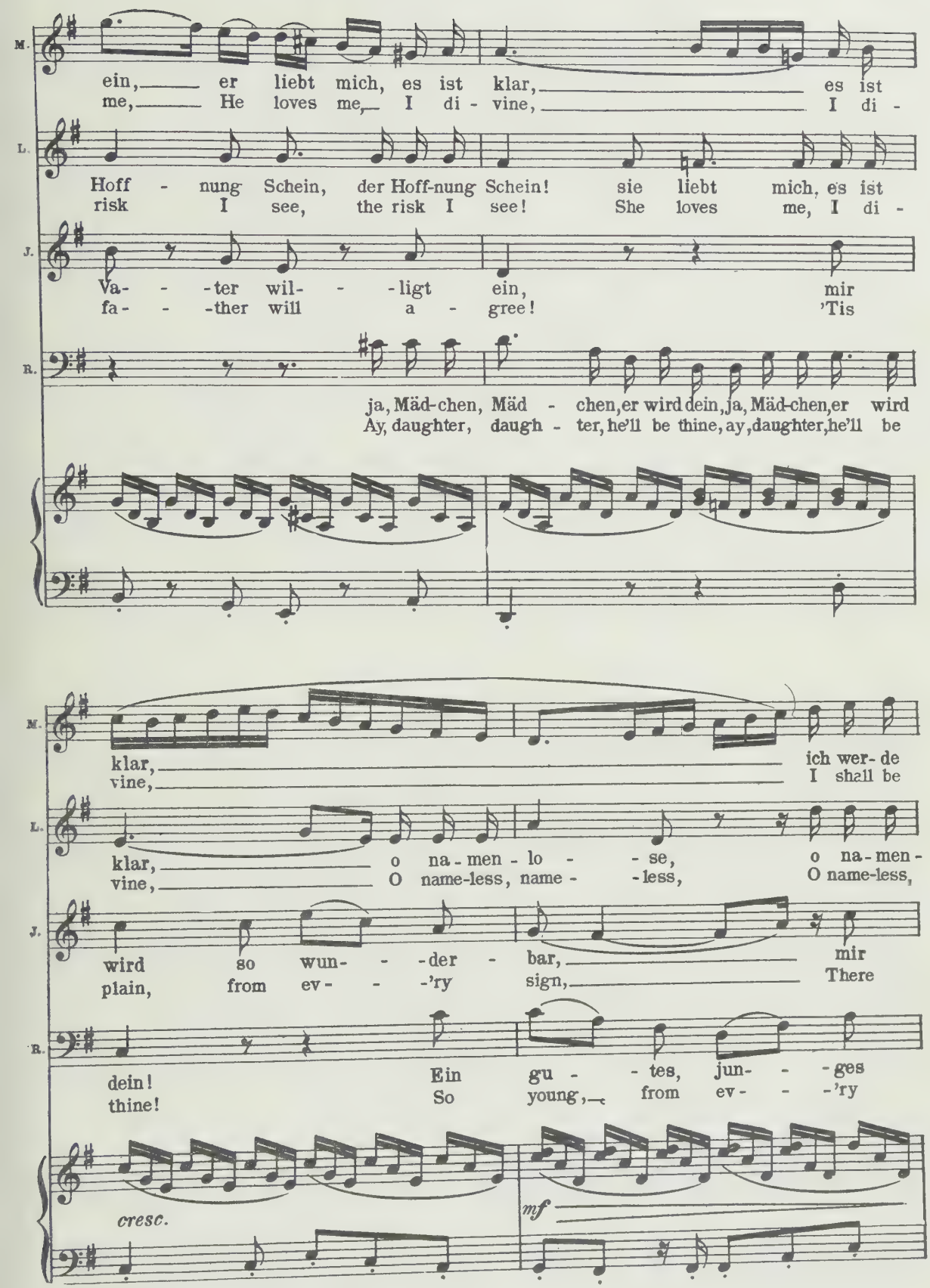
No 3. Quartet. – „Mir ist so wunderbar."

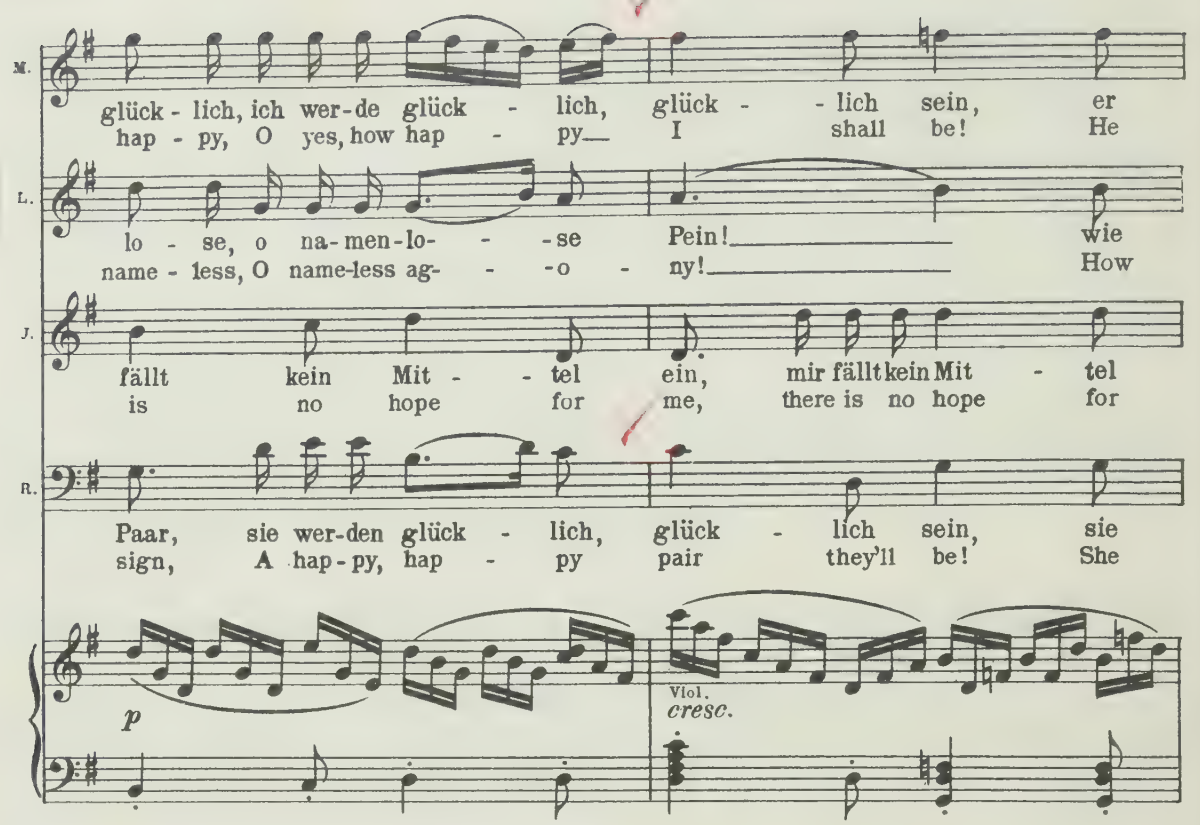
Marcelline (who, while Rocco is praising Leonora, exhibits the warmest sympathy, now gazes on her with growing agitation).

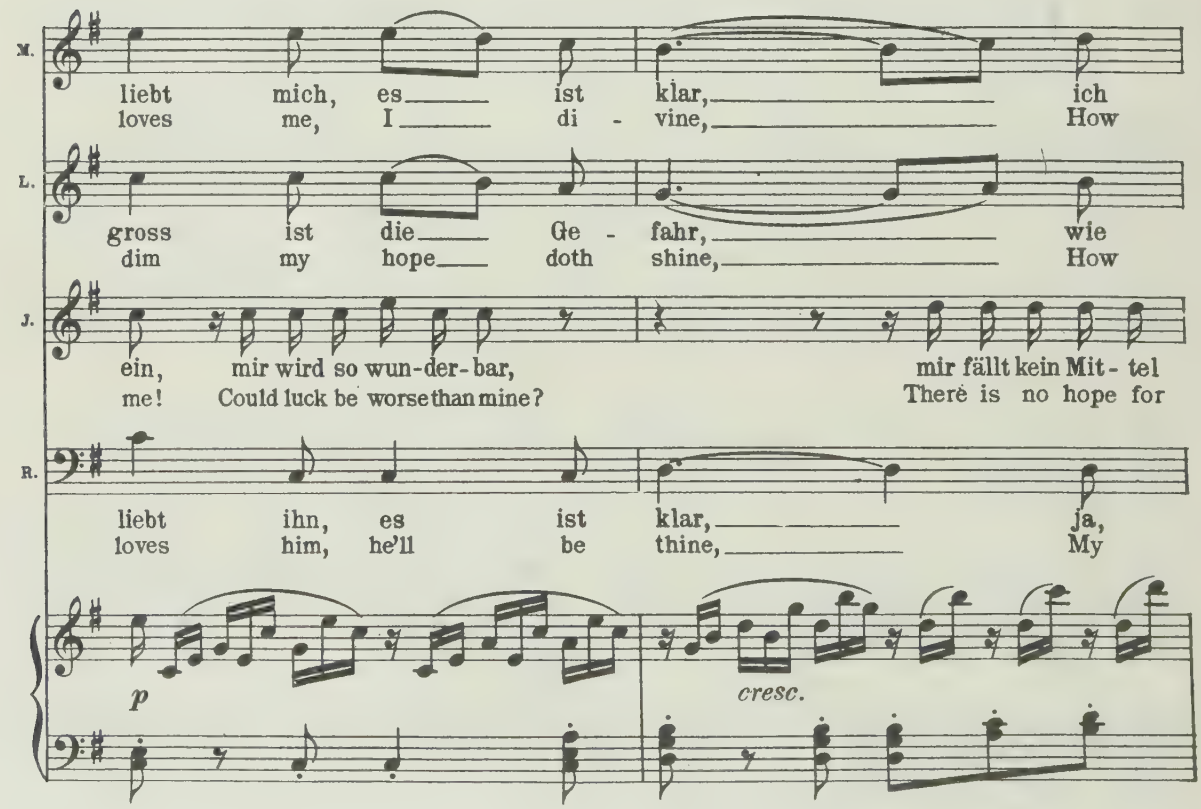


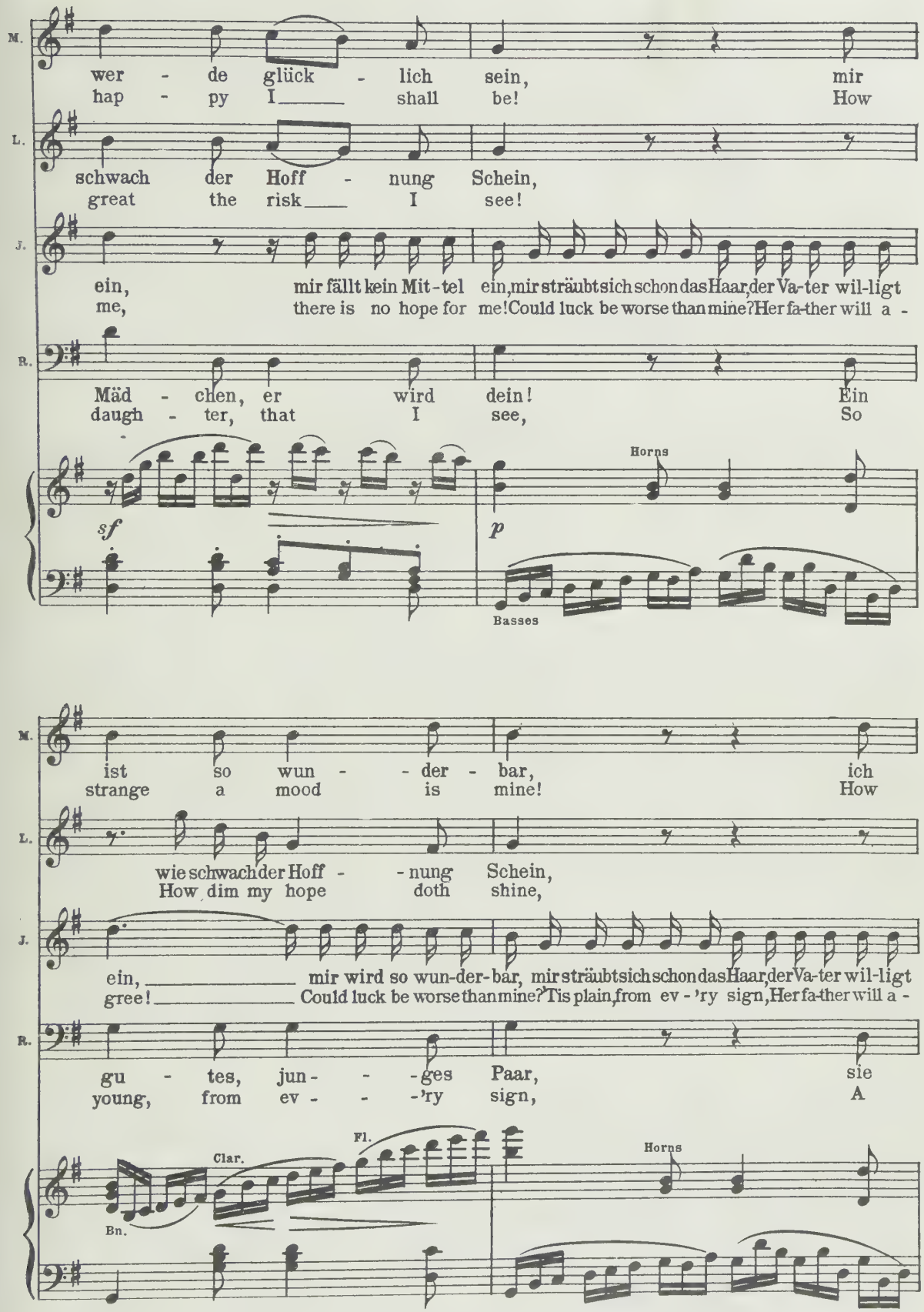

M.
Herz mir ein, es engt das Herz mir ein, er liebt mich, es ist
up in me, my heart's pent up in me, He loves me, I di -
L.
Schein! sie liebt mich, es ist klar, o
see! She loves me, I di - vine, O
cresc.
mf
M.
klar, ich wer-de glück-lich, glück-lich sein! Mir ist so wun-der-bar,
vine, How happy, hap - py I shall be! How strange a mood is mine,
L.
na - men, na - men - lo - se Pein! Wie gross, wie
name - less, name - less ag - o - ny! How dim, how
R.
Rocco (aside).
Sie liebt ihn, es ist
She loves him: He'll be
p
Viol. I.
Str. & Wind
M.
es engt das Herz, es engt das Herz mir
My heart's pent up, my heart's pent up in
L.
gross ist die Ge-fahr! wie schwach, wie
dim my hope doth shine! How great, how
R.
klar, ja, Mäd - chen, er wird
thine, My daugh - ter, that I

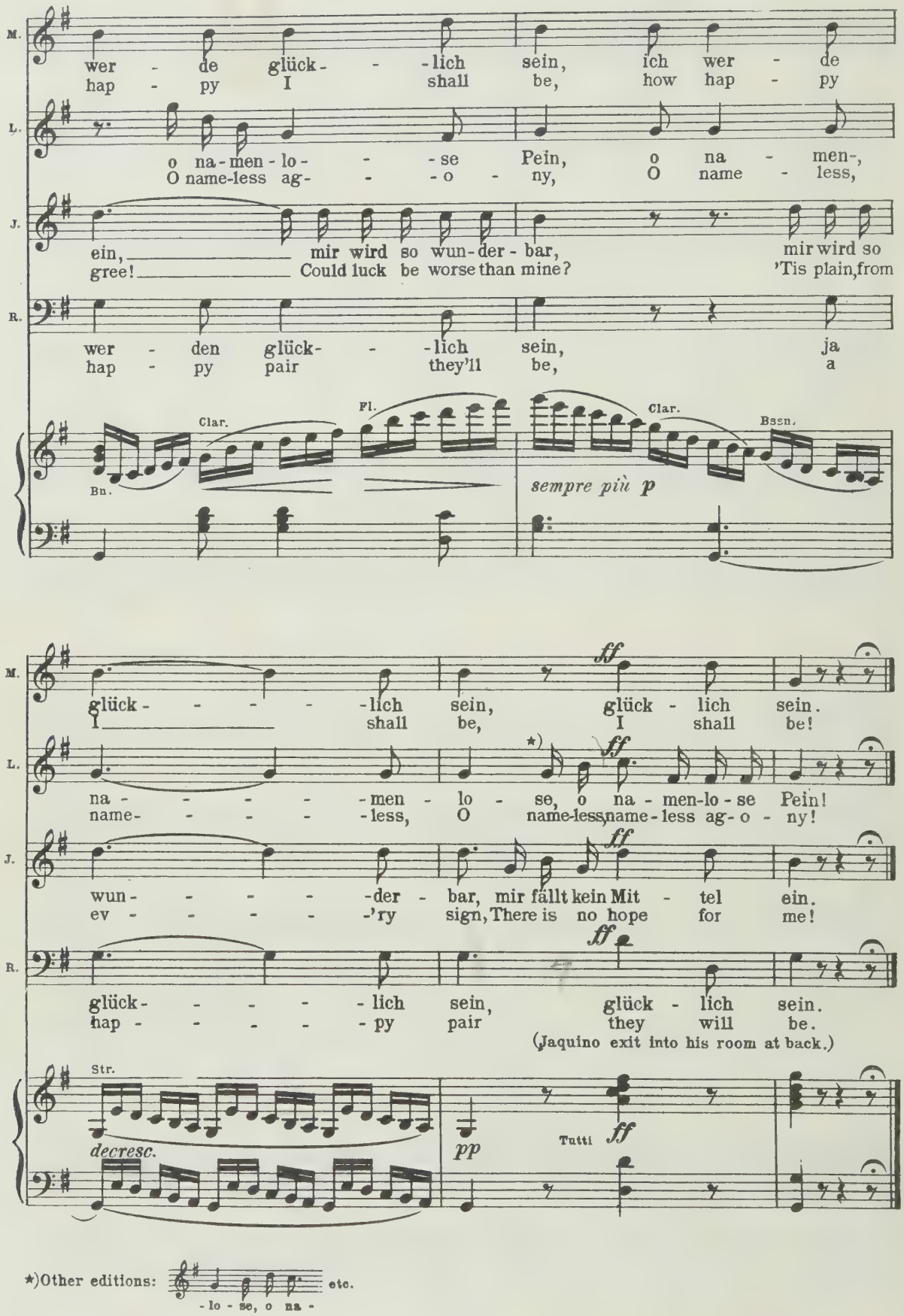

M.
L.
R.
ein, er liebt mich, es ist klar, ich wer-de
me, He loves me, I di - vine, I shall be
schwach der Hoffnung Schein wie schwach der Hoff-nung Schein! sie
great the risk I see, how great the risk I see, She
dein, ein gu - tes, jun - ges
see; So young, from ev - 'ry
cresc.
glück - lich, ich wer-de glücklich, ich wer-de glück - lich sein!
hap - py, I shall be hap-py, how hap-py I shall be!
liebt mich, es ist klar, o na-men-na - men - lo - se Pein!
loves me, I di - vine, O nameless, name - less ag - o - ny!
Jaquino (aside).
J.
Mir
Could
Paar, sie wer - den glück - lich, glück - lich sein.
sign, A hap - py, hap - py pair they'll be.
mf
p
Basses
Mir ist so wun - der - bar, es engt das Herz mir
How strange a mood is mine! My heart's pent up in
Wie gross ist die Ge-fahr! wie schwach der
How dim my hope doth shine! How great the
sträubt sich schon das Haar, der
luck be worse than mine? Her
Sie liebt, sie liebt ihn, es ist klar,
She loves, she loves him, that I see,


M.
ein, er liebt mich, es ist klar, es ist
me, He loves me, I di - vine, I di -
L.
Hoff - nung Schein, der Hoff-nung Schein! sie liebt mich, es ist
risk I see, the risk I see! She loves me, I di -
J.
Va- - -ter wil- - -ligt ein, mir
fa- - -ther will a - gree! 'Tis
R.
ja, Mäd-chen, Mäd - chen, er wird dein, ja, Mäd-chen, er wird
Ay, daughter, daugh - ter, he'll be thine, ay, daughter, he'll be
M.
klar, ich wer- de
vine, I shall be
L.
klar, o na - men - lo - - se, o na - men -
vine, O name-less, name - -less, O name-less,
J.
wird so wun- - -der - bar, mir
plain, from ev- - -'ry sign, There
R.
dein! Ein gu - - tes, jun- - -ges
thine! So young, from ev- - -'ry
cresc.
mf


M.
glück - lich, ich wer-de glück - lich, glück - - lich sein, er
hap - py, O yes, how hap - py— I shall be! He
L.
lo - se, o na-men-lo- - -se Pein!— wie
name - less, O name-less ag- - -o - ny!— How
J.
fällt kein Mit - - tel ein, mir fällt kein Mit - tel
is no hope for me, there is no hope for
R.
Paar, sie wer-den glück - lich, glück - lich sein, sie
sign, A hap-py, hap - py pair they'll be! She
p
Viol.
cresc.


M.
liebt mich, es— ist klar,— ich
loves me, I— di - vine,— How
L.
gross ist die— Ge - fahr,— wie
dim my hope— doth shine,— How
J.
ein, mir wird so wun-der-bar, mir fällt kein Mit - tel
me! Could luck be worse than mine? There is no hope for
R.
liebt ihn, es ist klar,— ja,
loves him, he'll be thine,— My
p
cresc.


M.
wer - de glück - lich sein, mir
hap - py I shall be! How
L.
schwach der Hoff - nung Schein,
great the risk I see!
J.
ein, mir fällt kein Mit-tel ein, mir sträubt sich schon das Haar, der Va-ter wil-ligt
me, there is no hope for me! Could luck be worse than mine? Her fa-ther will a -
R.
Mäd - chen, er wird dein! Ein
daugh - ter, that I see, So
sf
p
Horns
Basses
M.
ist so wun - - der - bar, ich
strange a mood is mine! How
L.
wie schwach der Hoff - - nung Schein,
How dim my hope doth shine,
J.
ein, mir wird so wun-der-bar, mir sträubt sich schon das Haar, der Va-ter wil-ligt
gree! Could luck be worse than mine? 'Tis plain, from ev - 'ry sign, Her fa-ther will a -
R.
gu - tes, jun - - - ges Paar, sie
young, from ev - - - 'ry sign, A
Fl.
Clar.
Bn.
Horns



★)Other editions: etc.

Rocco. Höre, Fidelio, wenn ich auch nicht weiss, wie und wo du auf die Welt gekommen bist, und wenn du auch gar keinen Vater gehabt hättest, so weiss ich doch, was ich thue — ich — ich mache dich zu meinem Tochtermann.

Marzelline (hastig). Wirst du es bald thun, lieber Vater?

Rocco (lachend). Ei, ei, wie eilfertig! (Ernsthafter.) Sobald der Gouverneur nach Sevilla gereist sein wird, dann haben wir mehr Zeit. Ihr wisst ja, dass er alle Monate hingeht, um über alles, was hier in dem Staatsgefängniss vorfällt, Rechenschaft zu geben. In einigen Tagen muss er wieder fort, und den Tag nach seiner Abreise gebe ich euch zusammen. Darauf könnt ihr rechnen.

Marzelline. Den Tag nach seiner Abreise! Das machst du recht vernünftig, lieber Vater.

Leonore (vorher sehr betreten, aber jetzt sich freudig stellend). Den Tag nach seiner Abreise? (Bei Seite.) O, welche neue Verlegenheit!

Rocco. Nun meine Kinder, ihr habt euch doch recht herzlich lieb, nicht wahr? Aber das ist noch nicht alles, was zu einer guten, vergnügten Haushaltung gehört; man braucht auch — (Er macht die Gebärde des Geldzählens.)

Rocco. Listen, Fidelio! Even though I don't know how or where you came into the world, and even if you had had no father at all, I know what I am going to do; I — I shall make you my son-in-law.

Marcelline (hastily). Father dear, will you do it soon?

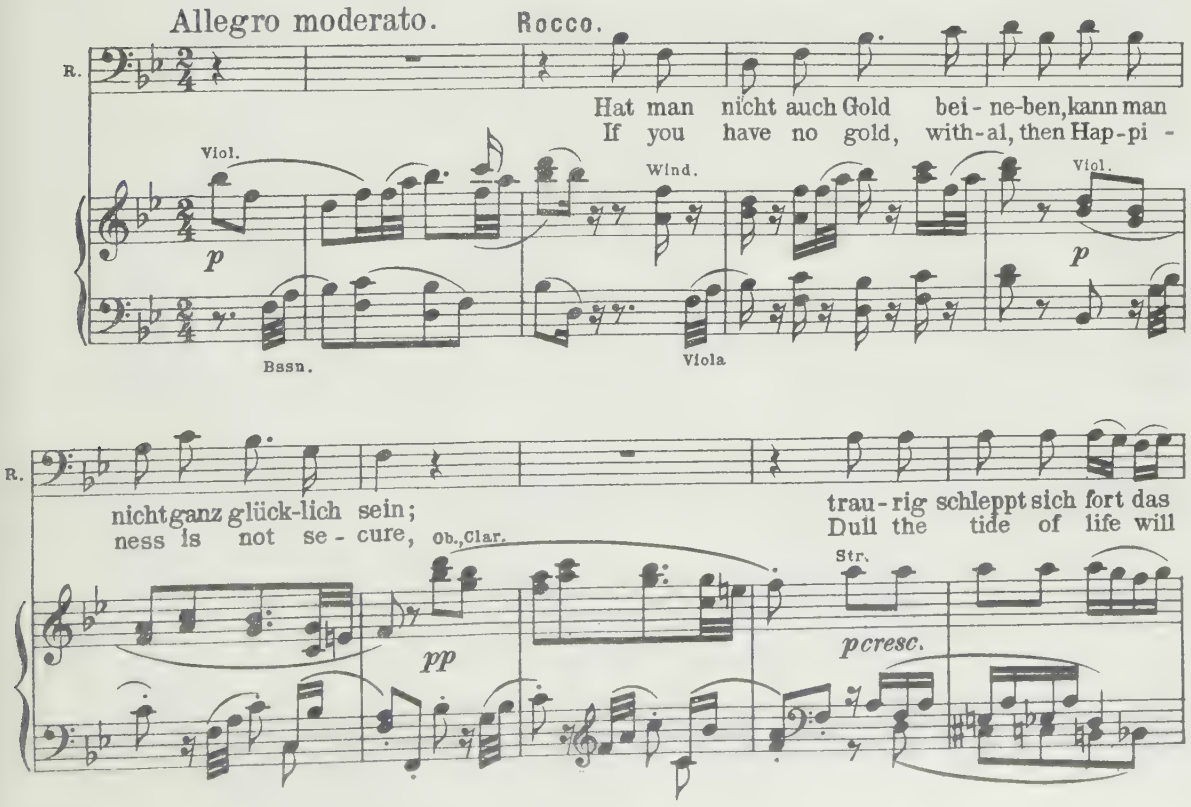
Rocco (laughing). Dear, dear, how jealous it is! (More seriously.) As soon as the Overseer has departed for Seville, we shall have more time. As you know, he goes once a month, to render an account of everything which has occurred in the State Prison. In a few days he must go again; and the day after he starts, I shall have you married. You may rely on that!

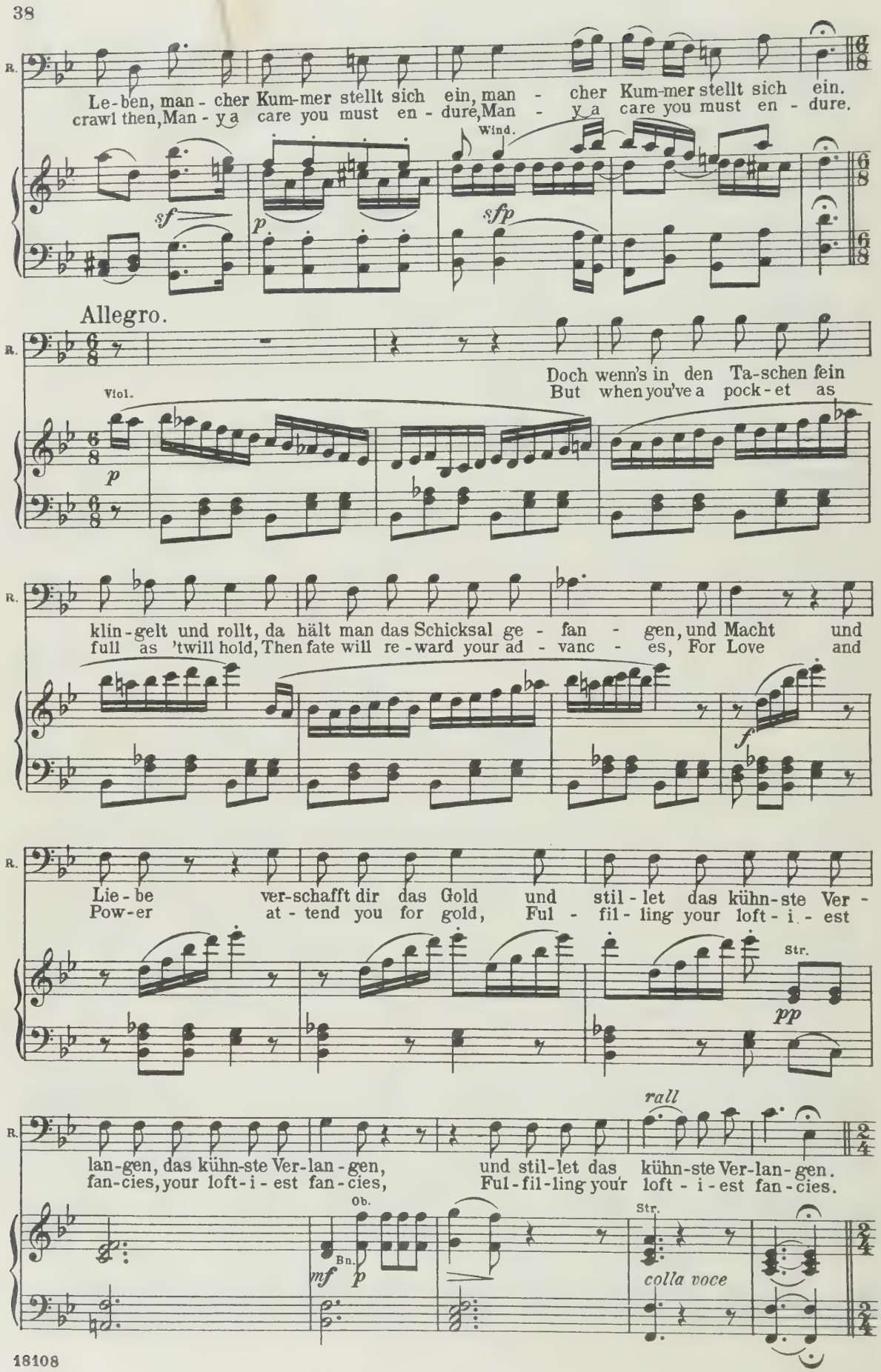
Marcelline. The day after he starts! Oh, Father dear, that *is* a sensible idea, sure enough!

Leonora (before greatly confused, now pretending to be glad). The day after he starts? (Aside.) Oh, what a new perplexity!

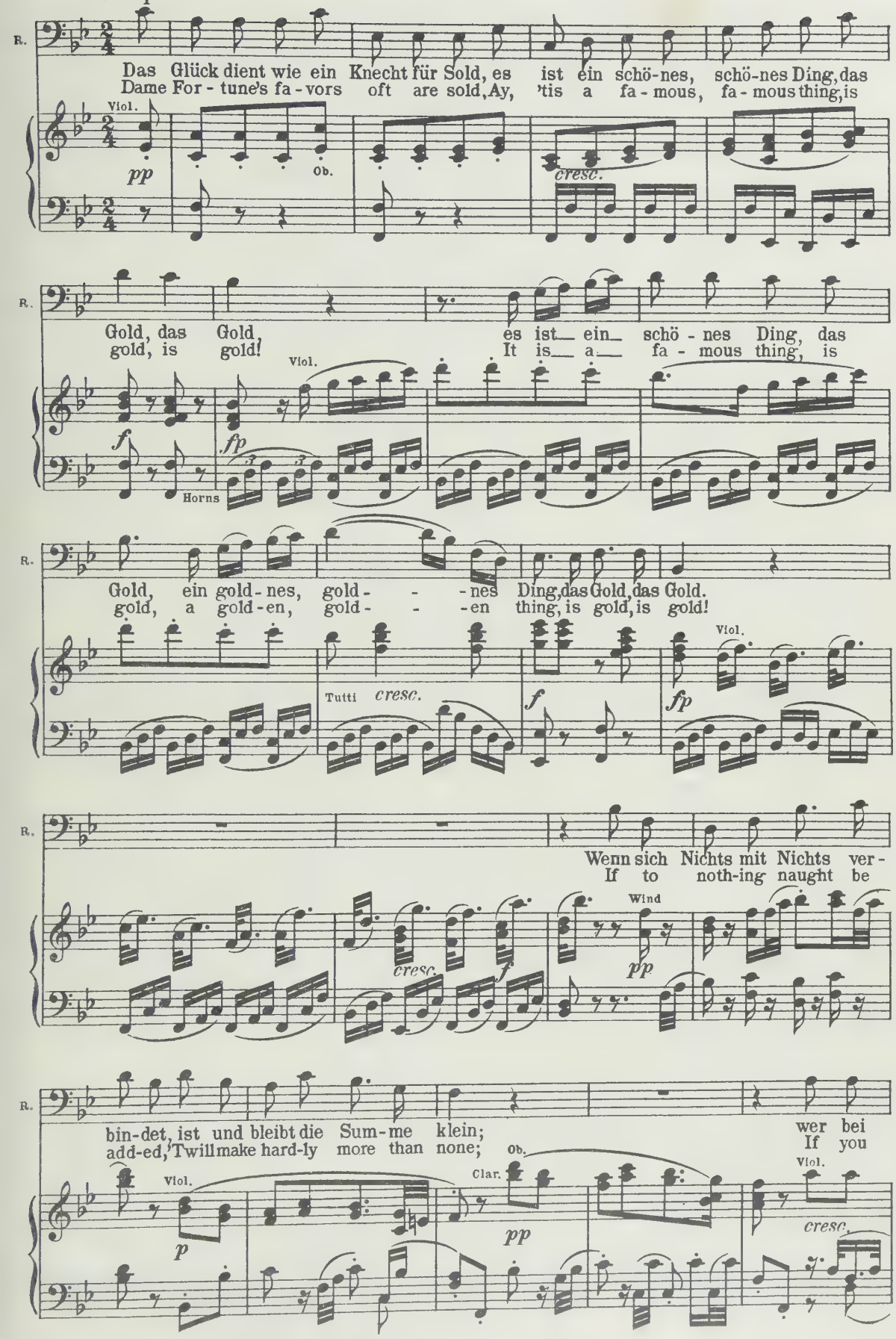
Rocco. Now, children, you love each other well and truly, do you not? But that is not all that goes to make a happy and well-ordered household; one also needs — (with a gesture as if counting money).

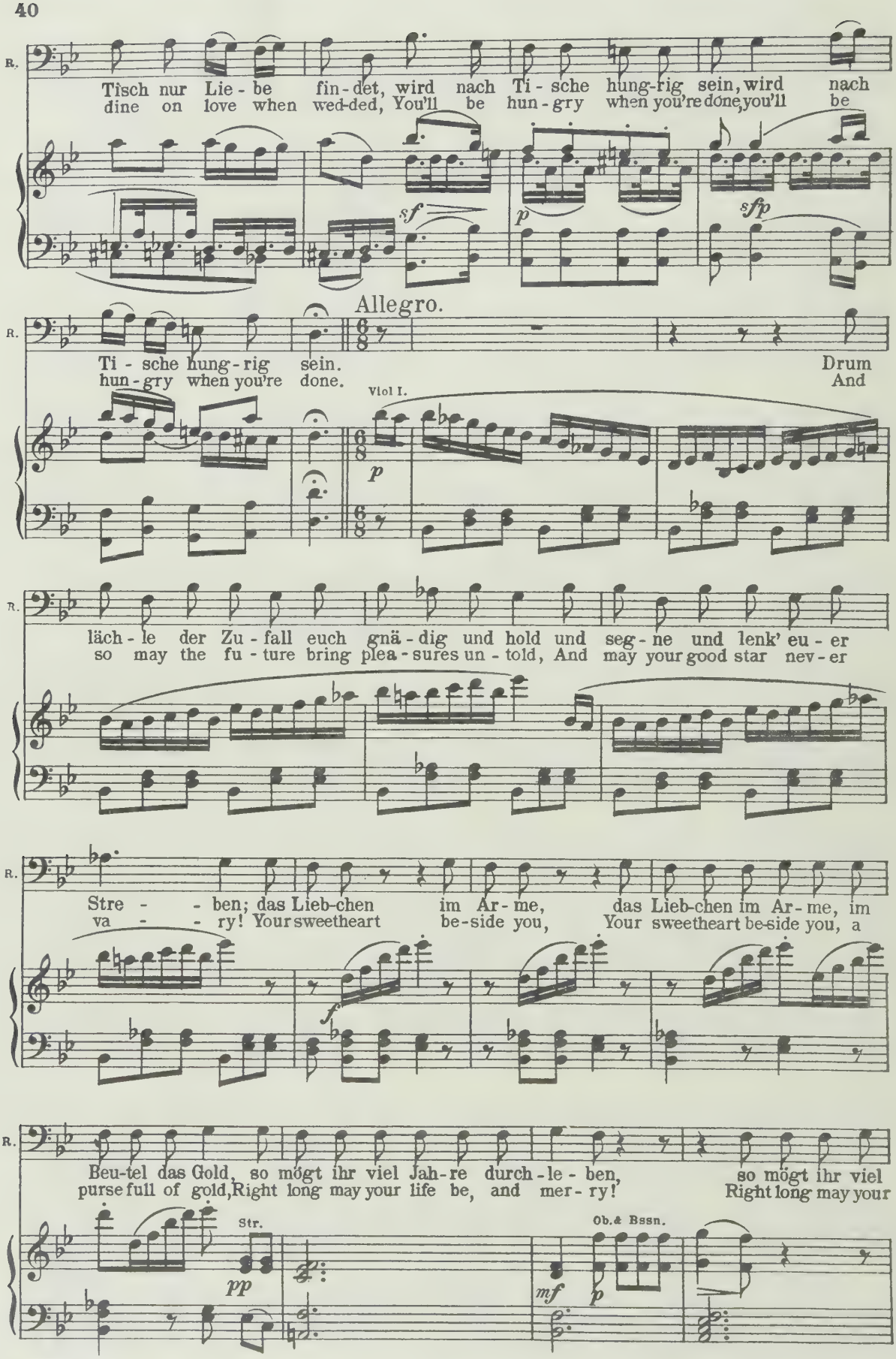
No. 4. Aria. — „Hat man nicht auch Gold beineben."

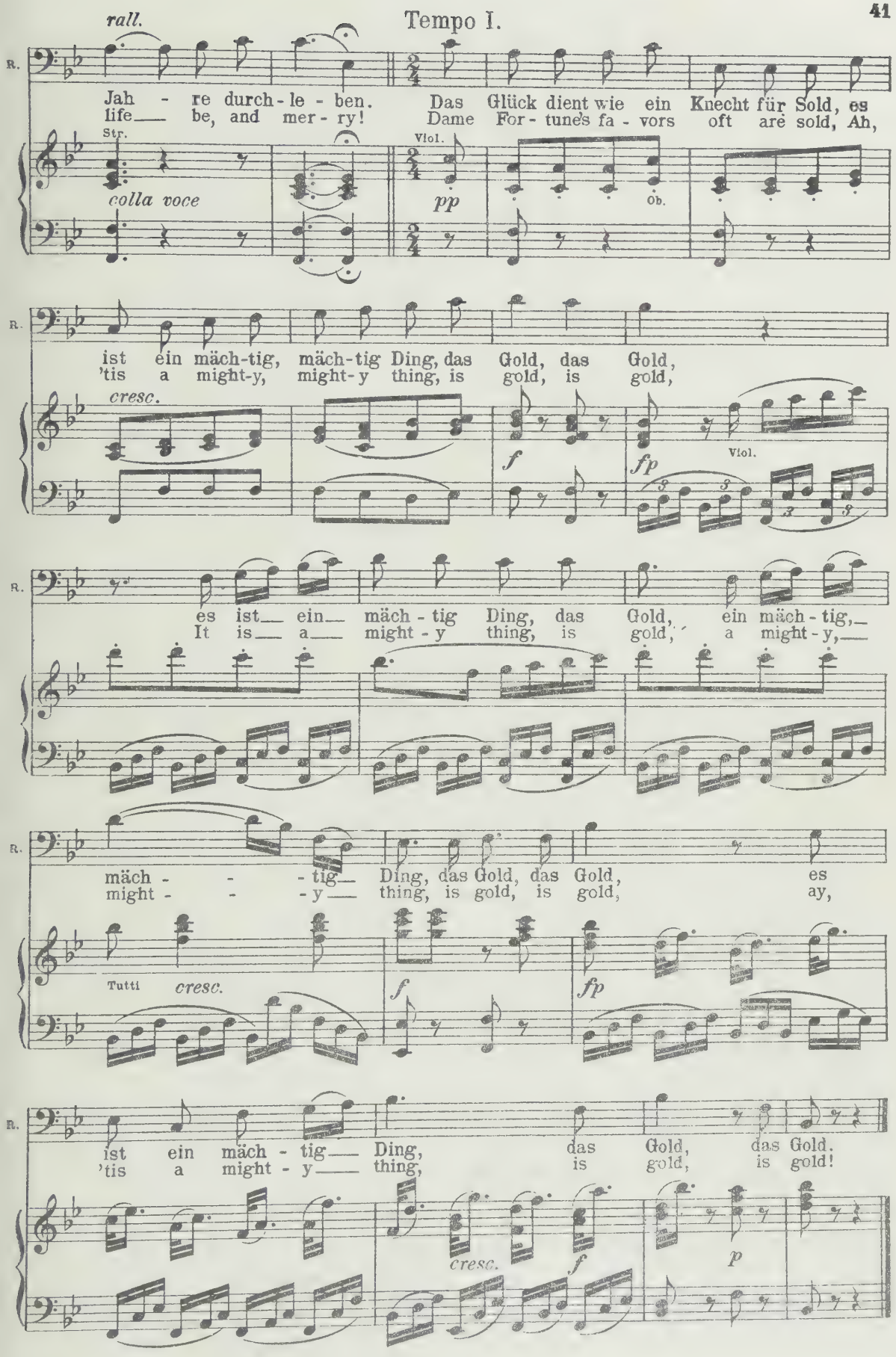



R.
Le-ben, man-cher Kum-mer stellt sich ein, man - cher Kum-mer stellt sich ein.
crawl then, Man-y a care you must en-dure, Man - y a care you must en-dure.
Wind.
sf
p
sfp
Allegro.
R.
Doch wenn's in den Ta-schen fein
But when you've a pock-et as
Viol.
p
R.
klin-gelt und rollt, da hält man das Schicksal ge - fan - gen, und Macht und
full as 'twill hold, Then fate will re-ward your ad - vanc - es, For Love and
f
R.
Lie-be ver-schafft dir das Gold und stil-let das kühn-ste Ver -
Pow-er at-tend you for gold, Ful - fil-ling your loft-i-est
Str.
pp
R.
rall
lan-gen, das kühn-ste Ver-lan-gen, und stil-let das kühn-ste Ver-lan-gen.
fan-cies, your loft-i-est fan-cies, Ful-fil-ling your loft-i-est fan-cies.
Ob.
Bn.
mf
p
Str.
colla voce

Tempo I.


R.
Das Glück dient wie ein Knecht für Sold, es ist ein schö-nes, schö-nes Ding, das
Dame For-tune's fa-vors oft are sold, Ay, 'tis a fa-mous, fa-mous thing, is
Viol.
pp
Ob.
cresc.
Gold, das Gold, es ist ein schö-nes Ding, das
gold, is gold! It is a fa-mous thing, is
Viol.
f
fp
Horns
Gold, ein gold-nes, gold- -nes Ding, das Gold, das Gold.
gold, a gold-en, gold- -en thing, is gold, is gold!
Tutti
cresc.
f
fp
Viol.
Wenn sich Nichts mit Nichts ver-
If to noth-ing naught be
cresc.
f
Wind
pp
bin-det, ist und bleibt die Sum-me klein;
add-ed, 'Twill make hard-ly more than none;
wer bei
If you
Viol.
p
Clar.
Ob.
pp
Viol.
cresc.


R.
Tisch nur Lie - be fin - det, wird nach Ti - sche hung-rig sein, wird nach
dine on love when wed-ded, You'll be hun - gry when you're done, you'll be
sf
p
sfp
Allegro.
R.
Ti - sche hung - rig sein.
hun - gry when you're done.
Drum
And
Viol I.
p
R.
läch - le der Zu - fall euch gnä - dig und hold und seg - ne und lenk' eu - er
so may the fu - ture bring plea - sures un - told, And may your good star nev - er
R.
Stre - - ben; das Lieb-chen im Ar - me, das Lieb-chen im Ar - me, im
va - - ry! Your sweetheart be-side you, Your sweetheart be-side you, a
f
R.
Beu-tel das Gold, so mögt ihr viel Jah-re durch-le - ben, so mögt ihr viel
purse full of gold, Right long may your life be, and mer - ry! Right long may your
Str.
pp
Ob.& Bssn.
mf
p


rall.
Tempo I.
R.
Jah - re durch-le - ben.
life be, and mer - ry!
Das Glück dient wie ein Knecht für Sold, es
Dame For - tune's fa - vors oft are sold, Ah,
Str.
colla voce
Viol.
pp
Ob.
ist ein mäch-tig, mäch-tig Ding, das Gold, das Gold,
'tis a might-y, might-y thing, is gold, is gold,
cresc.
f
fp
Viol.
es ist ein mäch - tig Ding, das Gold, ein mäch - tig,
It is a might - y thing, is gold, a might - y,
mäch - - - tig Ding, das Gold, das Gold, es
might - - - y thing, is gold, is gold, ay,
Tutti
cresc.
f
fp
ist ein mäch - tig Ding, das Gold, das Gold.
'tis a might - y thing, is gold, is gold!
cresc.
f
p

Leonore. Ihr könnt das leicht sagen, Meister Rocco, aber ich, ich behaupte, dass die Vereinigung zweier gleichgestimmten Herzen die Quelle des wahren ehelichen Glückes ist. (Mit Wärme.) O, dieses Glück muss der grösste Schatz auf Erden sein. (Sich wieder fassend und mässigend.) Freilich giebt es noch etwas, was mir nicht weniger kostbar sein würde, aber mit Kummer sehe ich, dass ich es trotz aller meiner Bemühungen nicht erhalten werde.

Rocco. Und was wäre denn das?

Leonore. Euer Vertrauen! Verzeiht mir diesen kleinen Vorwurf, aber oft sehe ich Euch aus den unterirdischen Gewölben dieses Schlosses ganz ausser Athem und ermattet zurückkommen. Warum erlaubt Ihr mir nicht, Euch dahin zu begleiten? Es wäre mir so lieb, wenn ich Euch bei Eurer Arbeit helfen und Eure Beschwerden theilen könnte.

Rocco. Du weisst doch, dass ich den strengsten Befehl habe, Niemanden, wer es auch sein möge, zu den Staatsgefangenen zu lassen.

Marzelline. Es sind ihrer aber gar zu viele in dieser Festung. Du arbeitest dich zu Tode, lieber Vater.

Leonore. Sie hat Recht, Meister Rocco. Man soll allerdings seine Schuldigkeit thun. (Zärtlich.) Aber es ist doch auch erlaubt, mein' ich, zuweilen daran zu denken, wenn man sich für die, die uns angehören und lieben, ein bischen schonen kann. (Sie drückt seine Hand.)

Marzelline (Roccos andere Hand an ihre Brust drückend). Man muss sich für seine Kinder zu erhalten suchen.

Rocco (sieht beide gerührt an). Ja, ihr habt recht, diese schwere Arbeit würde mir doch endlich zu viel werden. Der Gouverneur ist zwar sehr streng, er muss mir aber doch erlauben, dich in die geheimen Kerker mit mir zu nehmen.

Leonore (macht eine heftige Gebärde der Freude).

Rocco. Indessen giebt es ein Gewölbe, in das ich dich wohl nie werde führen dürfen, obschon ich mich ganz auf dich verlassen kann.

Marzelline. Vermuthlich, wo der Gefangene sitzt, von dem du schon einige Male gesprochen hast, Vater?

Rocco. Du hast's errathen.

Leonore (forschend). Ich glaube, es ist schon lange her, dass er gefangen ist?

Rocco. Es ist schon über zwei Jahre.

Leonore (heftig). Zwei Jahre, sagt Ihr? (Sich fassend.) Er muss ein grosser Verbrecher sein.

Leonora. That is easily said, Master Rocco; but, as for me, I assert that the union of two sympathetic hearts is the fount of true wedded bliss. (Warmly.) Oh, such bliss must be the greatest boon on earth! (Collecting herself, with more composure.) To be sure, there is something else which I should prize no less dearly, though to my sorrow I perceive that, despite all my pains, I am unable to gain it.

Rocco. And what may that be?

Leonora. Your confidence. Pardon me this gentle reproach; but so often I see you come up from the subterranean vaults of this castle quite out of breath and exhausted. Why do you not allow me to accompany you there, too? I should be so glad if I might help you with your work and share your toil.

Rocco. But you know I have the strictest orders to allow no one, whoever it may be, to visit the prisoners of state.

Marcelline. But there are altogether too many of them in this old fortress. You are killing yourself with work, dear Father.

Leonora. She is right, Master Rocco. Of course, one must do one's duty. (Tenderly.) But one may also be permitted, I fancy, to consider how one can spare himself a little for those who are his, and who love him. (She presses his hand.)

Marcelline (pressing Rocco's other hand to her breast). One ought to save oneself for one's children!

Rocco (moved, looking from one to the other). Yes, you are right, this hard work would be too much for me in time. True, the Overseer is very strict, but he must permit me to take you along into the secret cells.

Leonora (makes an impetuous gesture of delight).

Rocco. Nevertheless, there is one vault into which I shall hardly be able to take you, although I can rely upon you wholly.

Marcelline. You mean the one confining the prisoner of whom you have frequently spoken, Father?

Rocco. You have guessed it.

Leonora (tentatively). I believe it is a long time since he was imprisoned.

Rocco. It is more than two years.

Leonora (vehemently). Two years, you say? (Collectedly.) He must be a great criminal.

Rocco. Oder er muss grosse Feinde haben, das kommt ungefähr auf eins heraus.

Marzelline. So hat man denn nie erfahren können, woher er ist und wie er heisst?

Rocco. O wie oft wollte er mit mir von alle dem reden.

Leonore. Nun?

Rocco. Für unser einen ist's aber schon am besten, so wenig Geheimnisse als möglich zu wissen, darum hab' ich ihn auch nie angehört. Ich hätte mich verplappern können und ihm hätte ich doch nicht genützt. (Geheimnissvoll.) Nun, er wird mich nicht lange mehr quälen. Es kann nicht mehr lange mit ihm dauern.

Leonore (bei Seite). Grosser Gott!

Marzelline. Lieber Himmel! Wie hat er denn eine so schwere Strafe verdient?

Rocco (noch geheimnissvoller). Seit einem Monat schon muss ich auf Pizarros Befehl seine Portion immer kleiner machen. Jetzt hat er binnen vierundzwanzig Stunden nicht mehr als zwei Unzen schwarzes Brot und eine halbe Mass Wasser; kein Licht mehr [als den Schein einer Lampe] — kein Stroh mehr — nichts — nichts!!

Marzelline. O lieber Vater, führe Fidelio ja nicht zu ihm! Diesen Anblick könnte er nicht ertragen.

Leonore. Warum denn nicht? Ich habe Muth und Stärke!

Rocco. Or have great enemies; that amounts to much the same thing.

Marcelline. And so it has never been possible to find out where he came from, or who he is?

Rocco. Oh, how often he has tried to speak with me about all that.

Leonora. And? —

Rocco. It's best for a man in my place to know as few secrets as possible; and so I have never even listened to him. I might have blabbed, and I could not have helped him, anyhow. (Mysteriously.) Well, he won't trouble me much longer — he can last only a little while now.

Leonora (aside). Oh, my God!

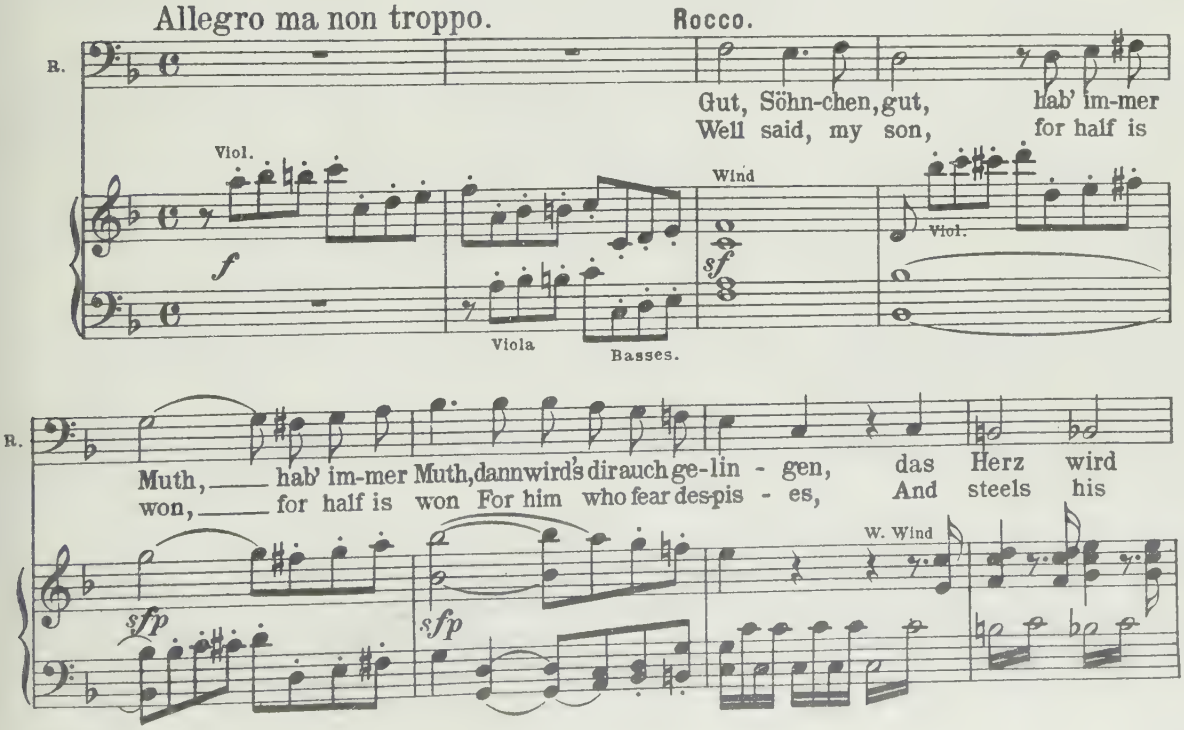
Marcelline. Good heavens! how did he earn such severe punishment?

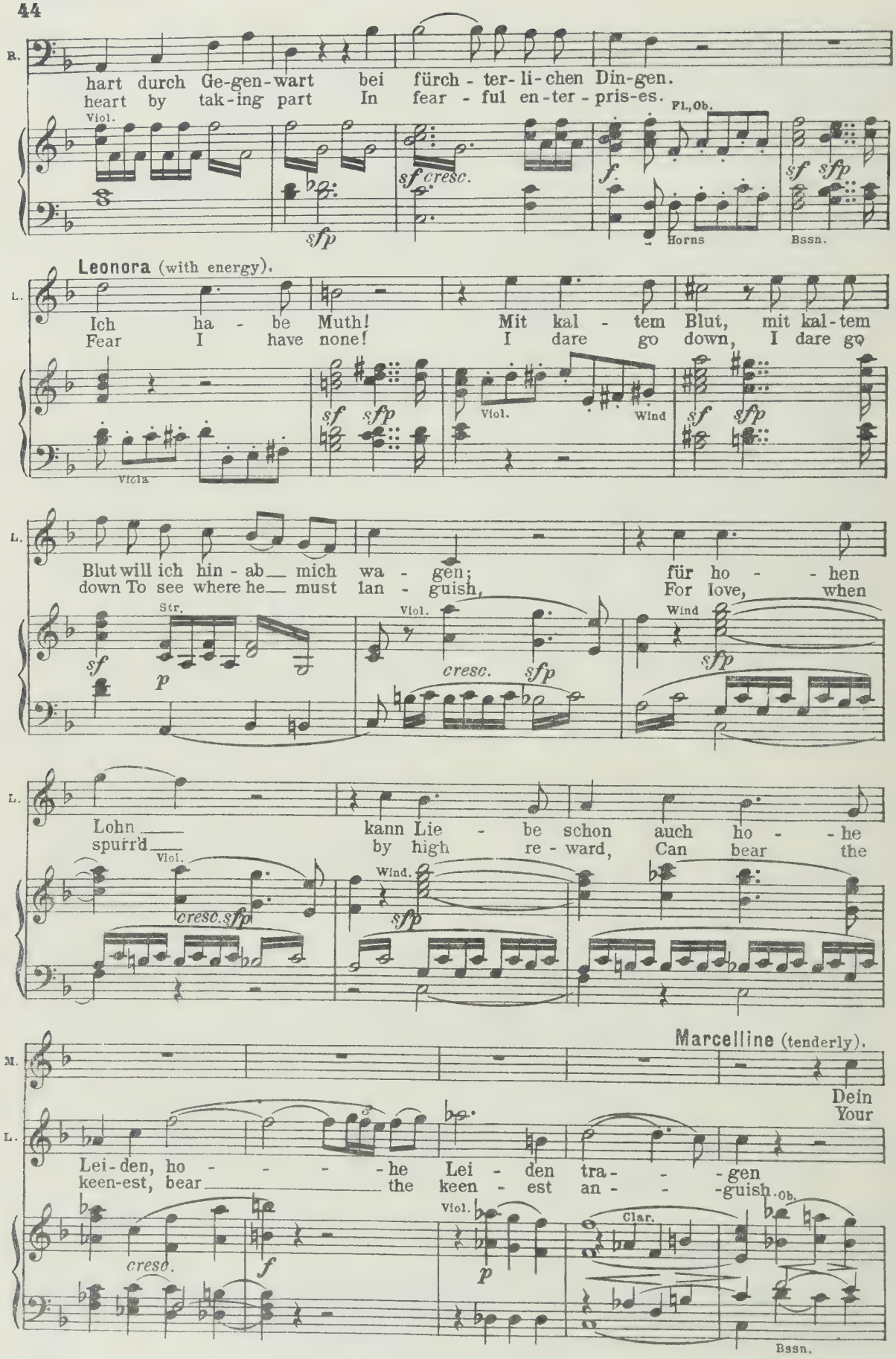
Rocco (yet more mysteriously). For a whole month, by Pizarro's orders, I have had to decrease his rations daily. Now, for twenty-four hours, he has had nothing but two ounces of black bread and a half-measure of water; no light [but a dim lamp], no more straw — nothing, nothing!

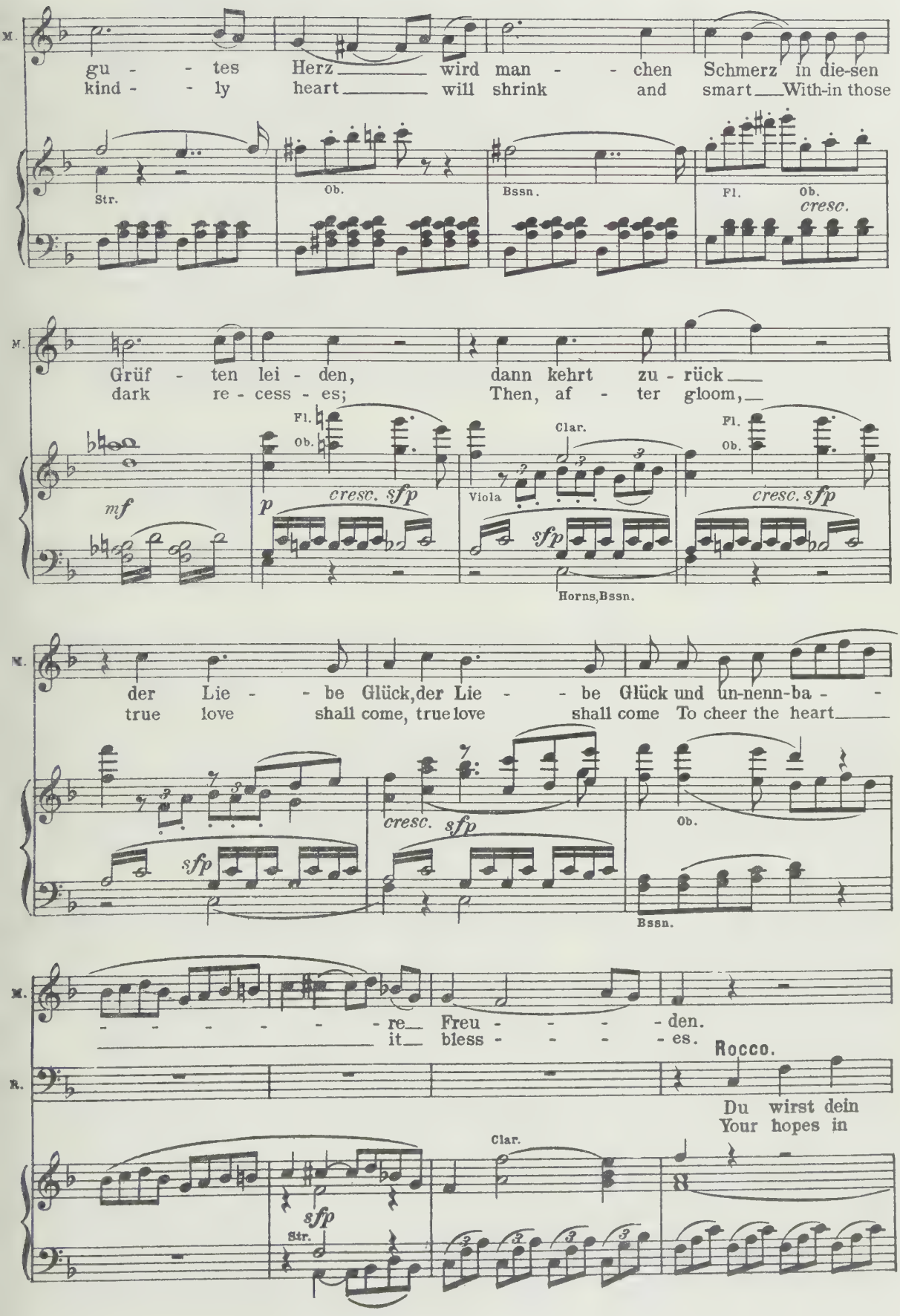
Marcelline. Oh, dear Father, do not take Fidelio down to him; he could not bear such a sight.

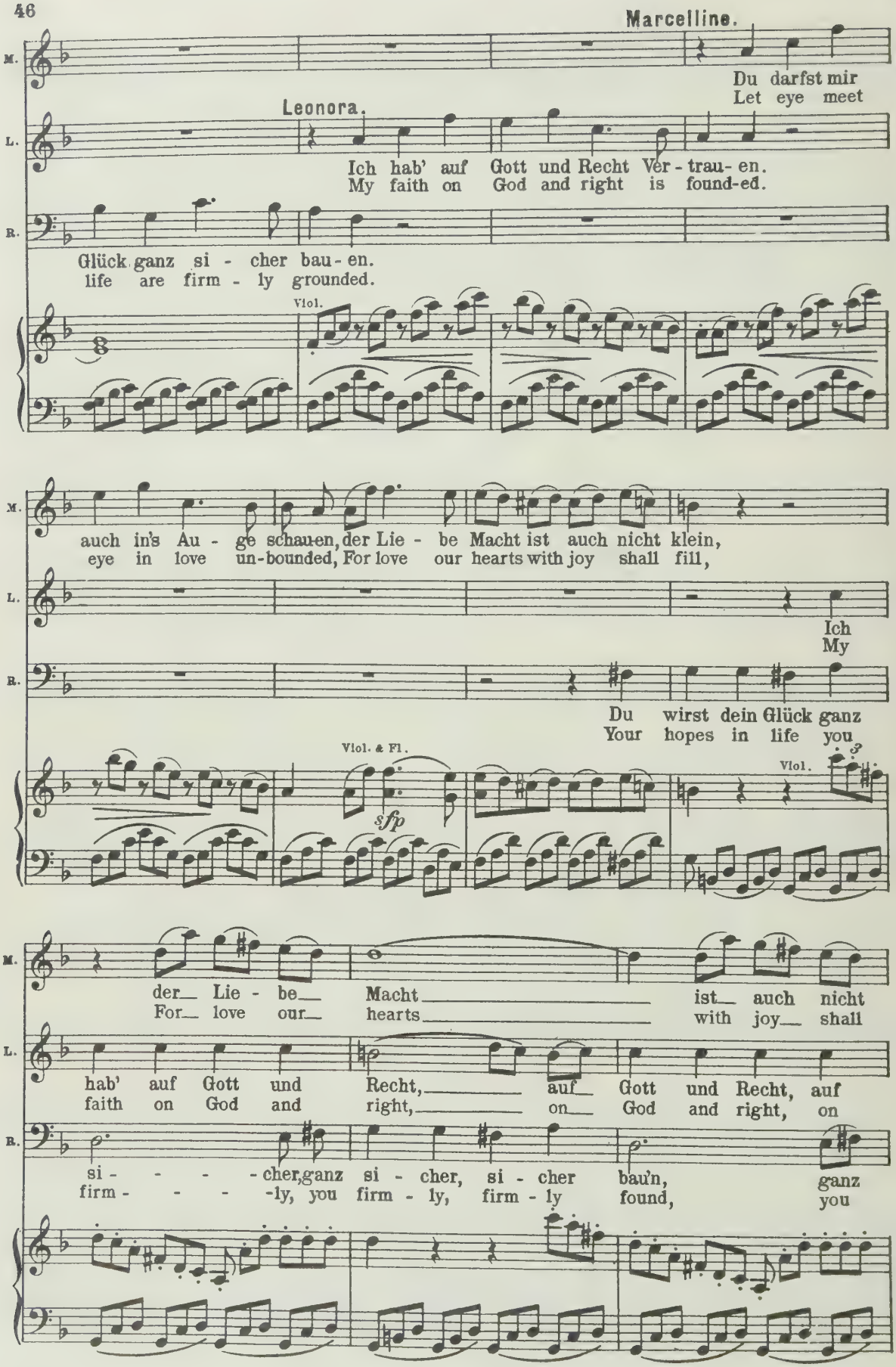
Leonora. Why not, then? I am strong and courageous.

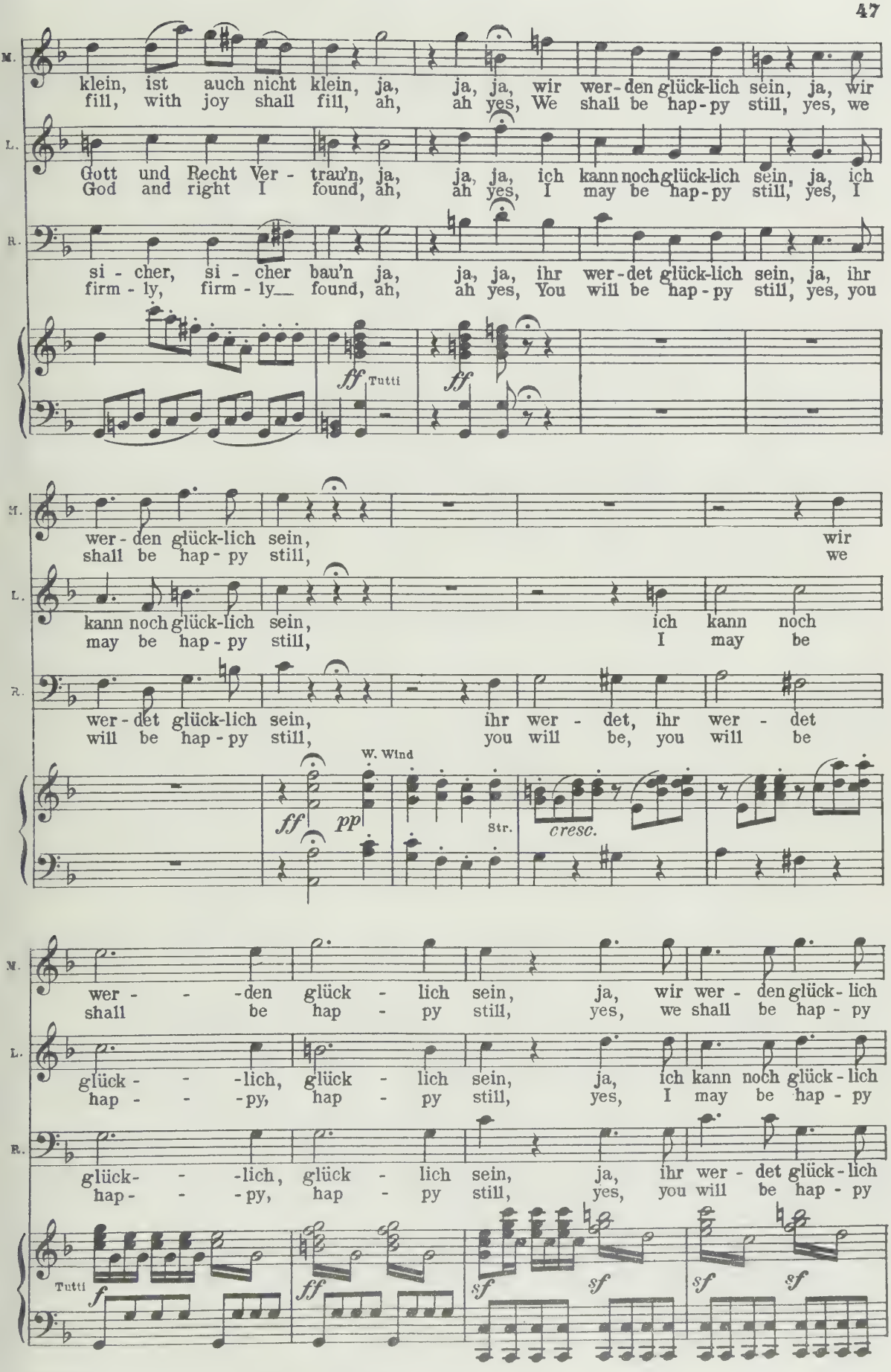
No. 5. Trio. — „Gut, Söhnchen, gut."

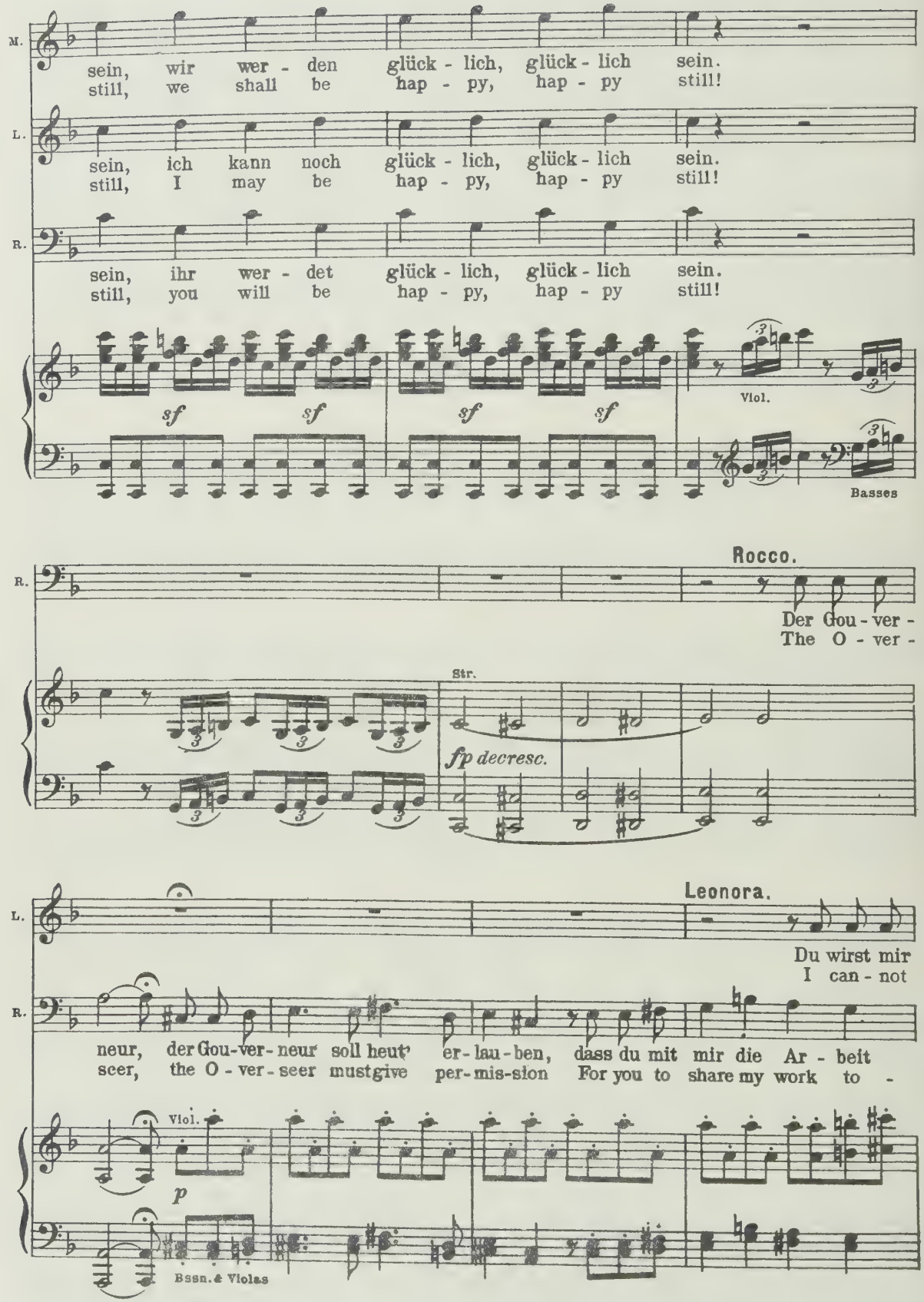


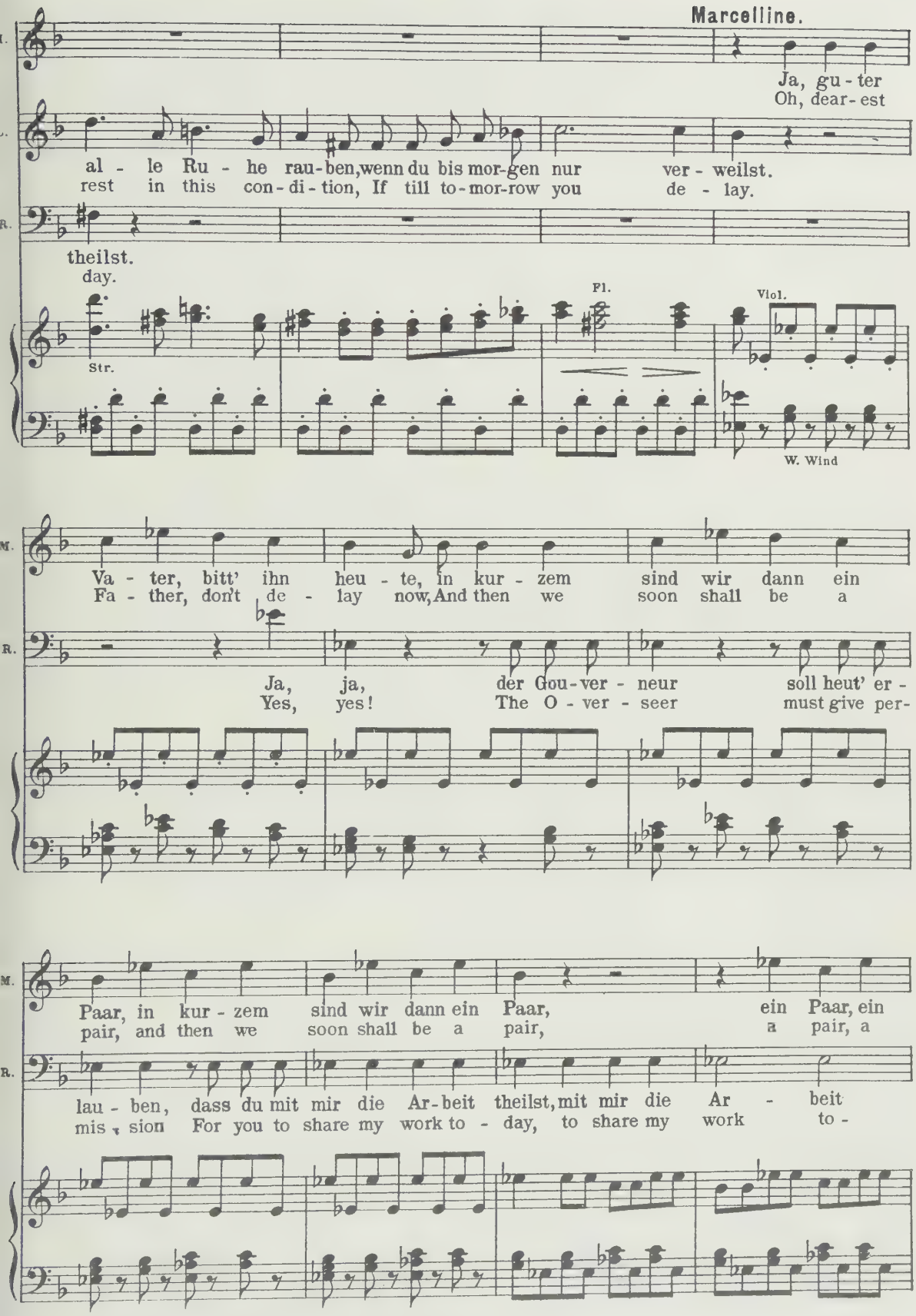

R.
hart durch Ge-gen-wart bei fürch - ter- li-chen Din-gen.
heart by tak-ing part In fear - ful en-ter - pris-es.
Viol.
sf cresc.
sfp
Fl., Ob.
f
Horns
sf sfp
Bssn.
Leonora (with energy).
L.
Ich ha - be Muth! Mit kal - tem Blut, mit kal-tem
Fear I have none! I dare go down, I dare go
sf sfp
Viola
Viol.
Wind
sf sfp
L.
Blut will ich hin - ab mich wa - gen; für ho - - hen
down To see where he must lan - guish, For love, when
Str.
sf
p
Viol.
cresc. sfp
Wind
sfp
L.
Lohn kann Lie - be schon auch ho - - he
spurr'd by high re - ward, Can bear the
Viol.
cresc. sfp
Wind.
sfp
M.
Marcelline (tenderly).
L.
Dein
Your
Lei-den, ho - - - - -he Lei - den tra- - -gen
keen-est, bear the keen - est an - - -guish.
Ob.
Viol.
Clar.
cresc.
f
p
Bssn.

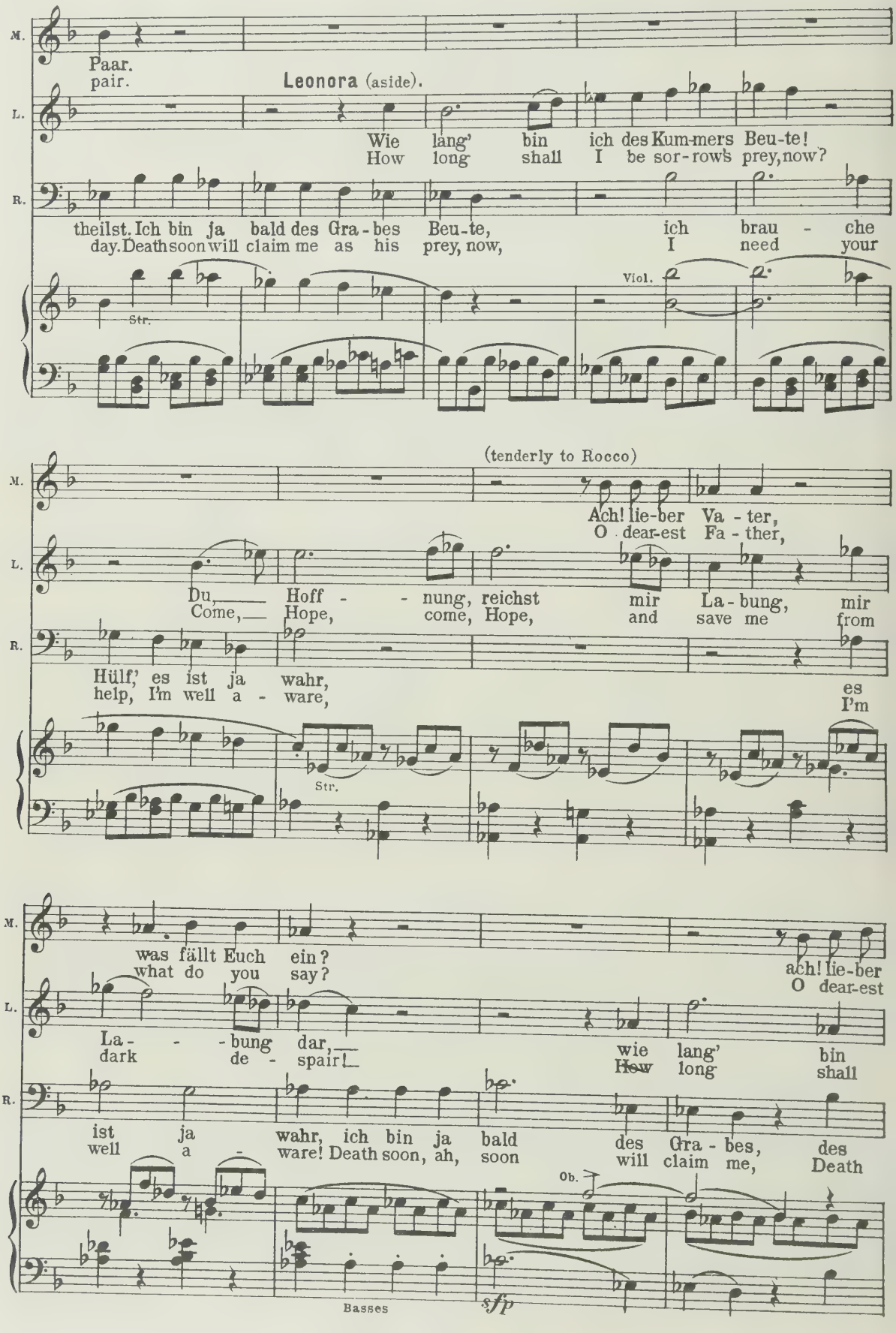

M.
gu - - tes Herz wird man - - chen Schmerz in die-sen
kind - - ly heart will shrink and smart With-in those
Str.
Ob.
Bssn.
Fl.
Ob.
cresc.
M.
Grüf - ten lei - den, dann kehrt zu - rück
dark re - cess - es; Then, af - ter gloom,
Fl.
Ob.
mf
p
cresc. sfp
Clar.
Viola
sfp
Horns, Bssn.
Fl.
Ob.
cresc. sfp
M.
der Lie - - be Glück, der Lie - - be Glück und un-nenn-ba - -
true love shall come, true love shall come To cheer the heart
sfp
cresc. sfp
Ob.
Bssn.
M.
- - - - - - re Freu - - - - den.
it bless - - - - es.
R.
Rocco.
Du wirst dein
Your hopes in
sfp
Str.
Clar.

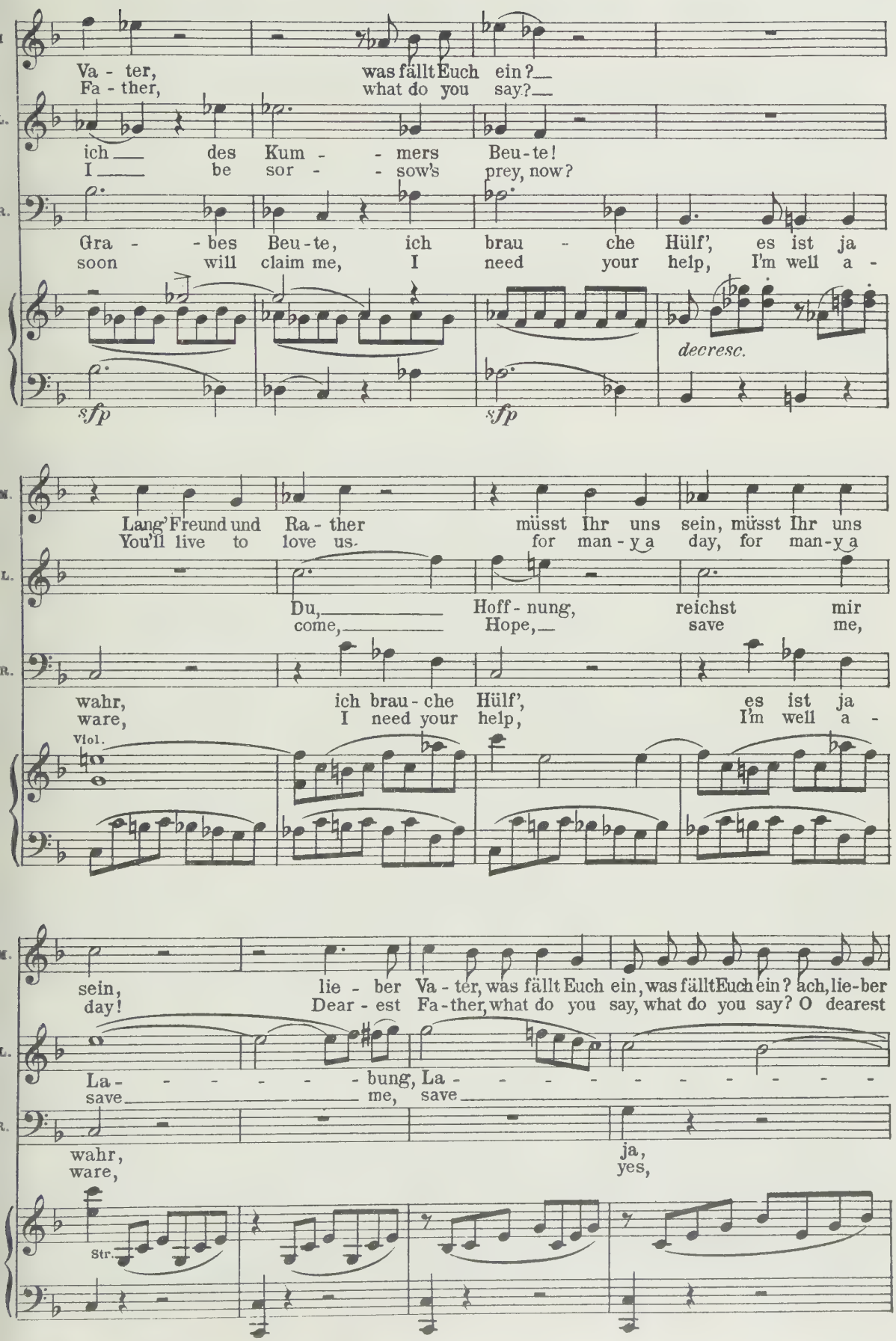

Marcelline.
Du darfst mir
Let eye meet
Leonora.
Ich hab' auf Gott und Recht Ver - trau - en.
My faith on God and right is found-ed.
Glück ganz si - cher bau - en.
life are firm - ly grounded.
Viol.
auch in's Au - ge schau-en, der Lie - be Macht ist auch nicht klein,
eye in love un-bounded, For love our hearts with joy shall fill,
Ich
My
Du wirst dein Glück ganz
Your hopes in life you
Viol. & Fl.
sfp
Viol.
der Lie - be Macht ist auch nicht
For love our hearts with joy shall
hab' auf Gott und Recht, auf Gott und Recht, auf
faith on God and right, on God and right, on
si - - - - cher, ganz si - cher, si - cher bau'n, ganz
firm - - - - ly, you firm - ly, firm - ly found, you

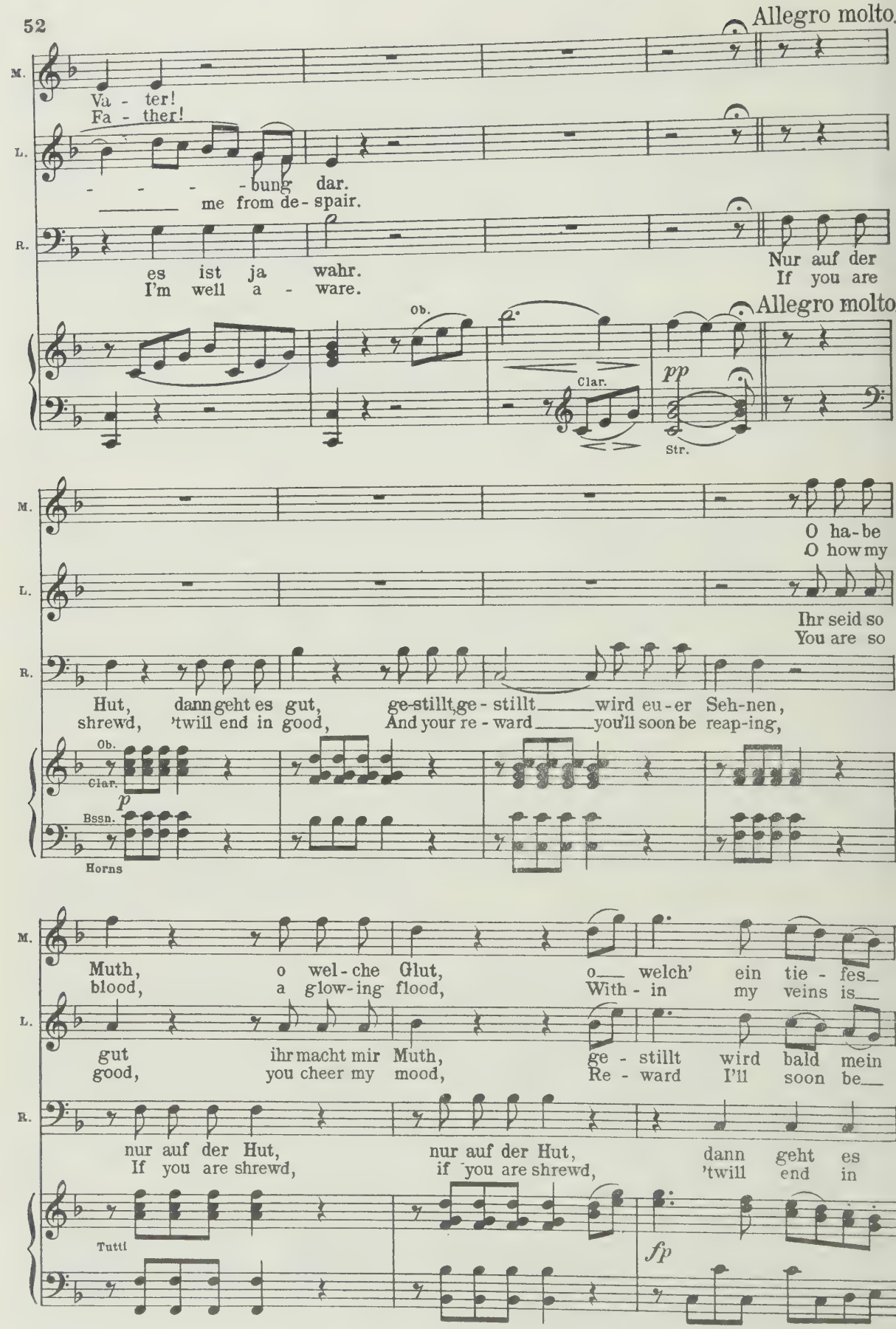

M.
klein, ist auch nicht klein, ja, ja, ja, wir wer-den glück-lich sein, ja, wir
fill, with joy shall fill, ah, ah yes, We shall be hap-py still, yes, we
L.
Gott und Recht Ver-trau'n, ja, ja, ja, ich kann noch glück-lich sein, ja, ich
God and right I found, ah, ah yes, I may be hap-py still, yes, I
R.
si-cher, si-cher bau'n ja, ja, ja, ihr wer-det glück-lich sein, ja, ihr
firm-ly, firm-ly found, ah, ah yes, You will be hap-py still, yes, you
ff Tutti
ff
M.
wer-den glück-lich sein, wir
shall be hap-py still, we
L.
kann noch glück-lich sein, ich kann noch
may be hap-py still, I may be
R.
wer-det glück-lich sein, ihr wer-det, ihr wer-det
will be hap-py still, you will be, you will be
W. Wind
ff pp
Str.
cresc.
M.
wer-den glück-lich sein, ja, wir wer-den glück-lich
shall be hap-py still, yes, we shall be hap-py
L.
glück-lich, glück-lich sein, ja, ich kann noch glück-lich
hap-py, hap-py still, yes, I may be hap-py
R.
glück-lich, glück-lich sein, ja, ihr wer-det glück-lich
hap-py, hap-py still, yes, you will be hap-py
Tutti
f
ff
sf
sf
sf
sf

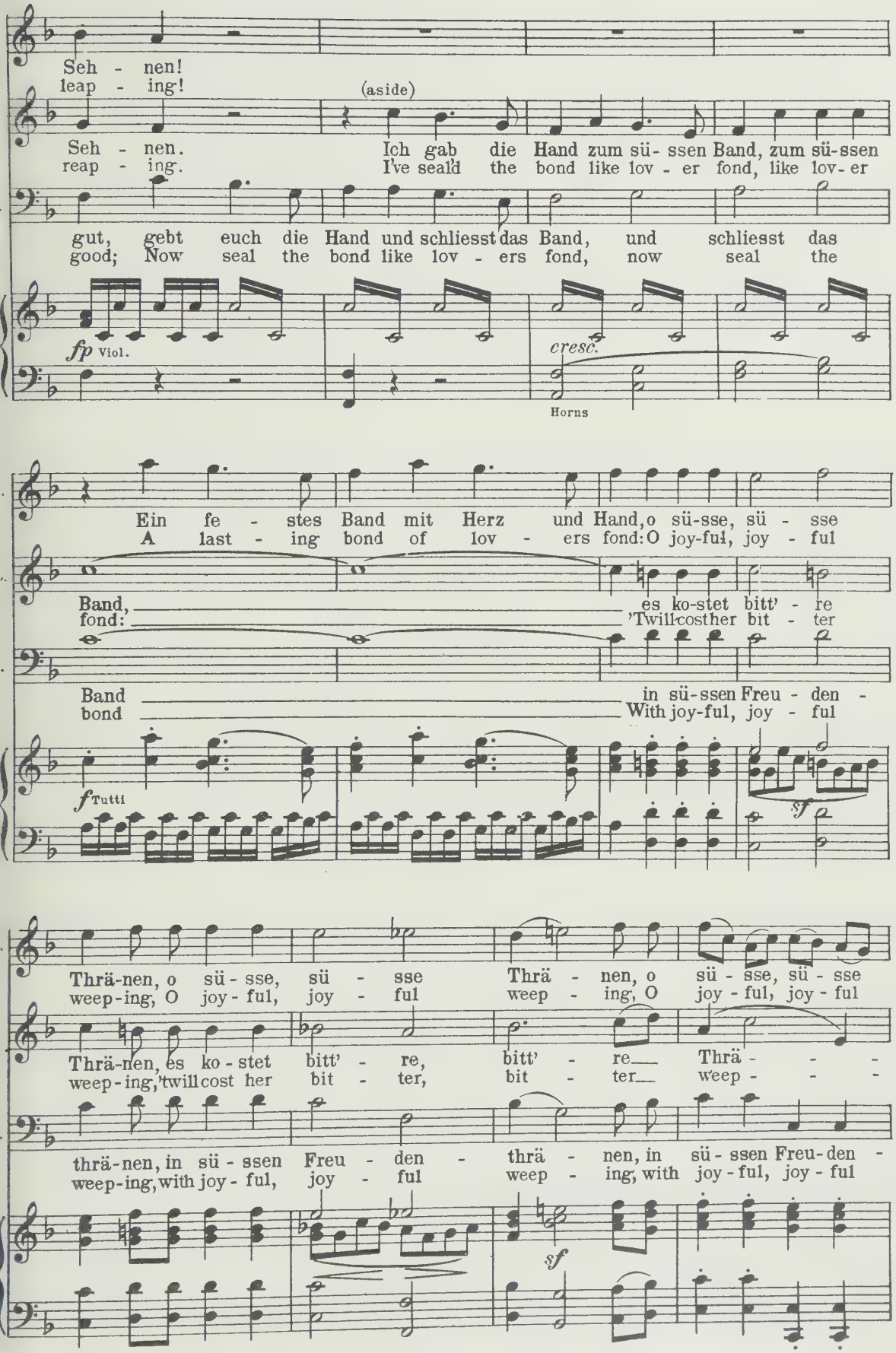

M.
sein, wir wer - den glück - lich, glück - lich sein.
still, we shall be hap - py, hap - py still!
L.
sein, ich kann noch glück - lich, glück - lich sein.
still, I may be hap - py, hap - py still!
R.
sein, ihr wer - det glück - lich, glück - lich sein.
still, you will be hap - py, hap - py still!
sf sf sf sf
Viol.
Basses
Rocco.
Der Gou - ver -
The O - ver -
Str.
fp decresc.
Leonora.
Du wirst mir
I can - not
neur, der Gou-ver-neur soll heut' er-lau-ben, dass du mit mir die Ar - beit
seer, the O - ver - seer must give per-mis-sion For you to share my work to -
Viol.
p
Bssn. & Violas

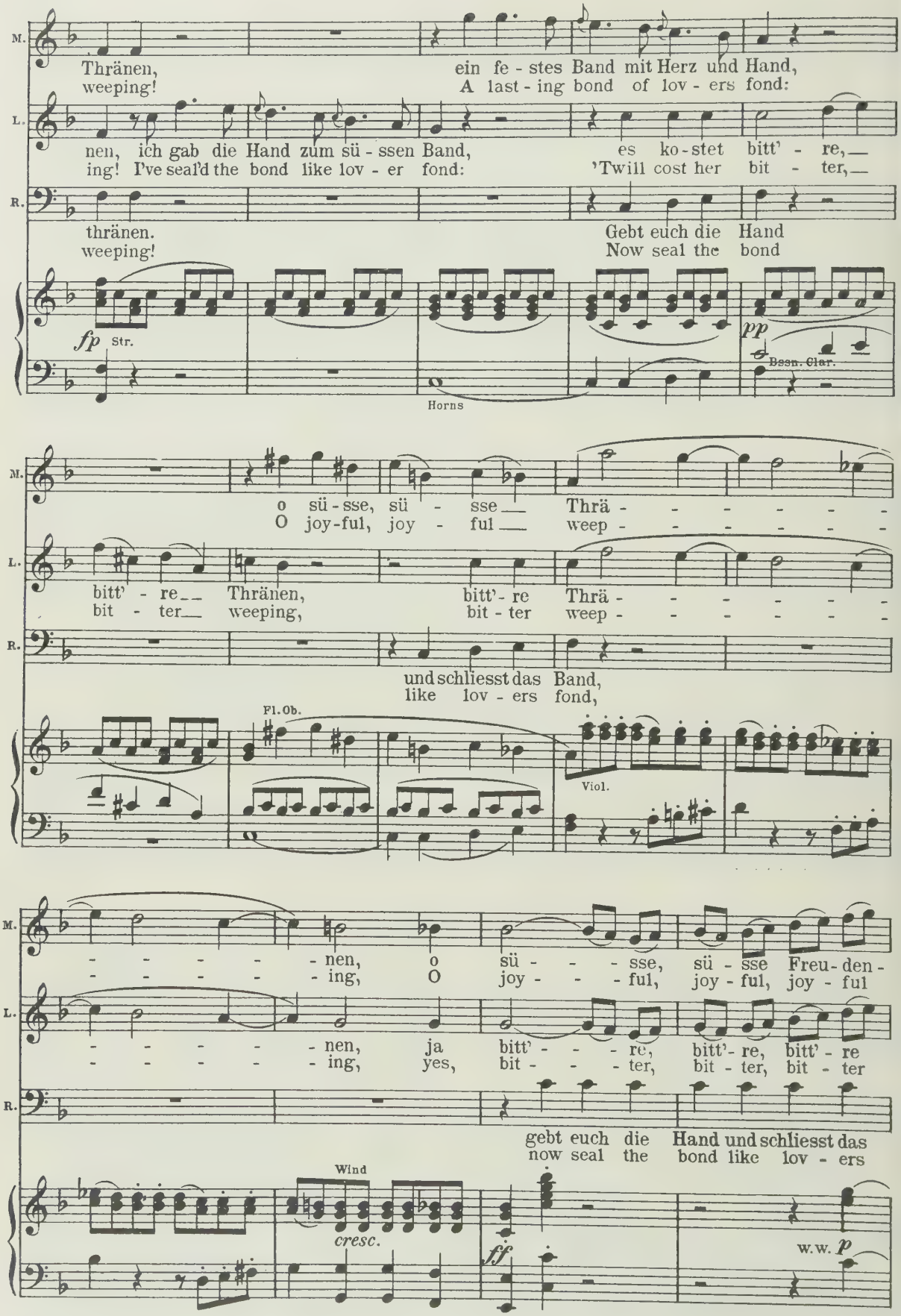

Marcelline.
Ja, gu - ter
Oh, dear - est
al - le Ru - he rau - ben, wenn du bis mor - gen nur ver - weilst.
rest in this con - di - tion, If till to - mor - row you de - lay.
theilst.
day.
Str.
Fl.
Viol.
W. Wind
Va - ter, bitt' ihn heu - te, in kur - zem sind wir dann ein
Fa - ther, don't de - lay now, And then we soon shall be a
Ja, ja, der Gou - ver - neur soll heut' er -
Yes, yes! The O - ver - seer must give per -
Paar, in kur - zem sind wir dann ein Paar, ein Paar, ein
pair, and then we soon shall be a pair, a pair, a
lau - ben, dass du mit mir die Ar - beit theilst, mit mir die Ar - beit
mis - sion For you to share my work to - day, to share my work to -

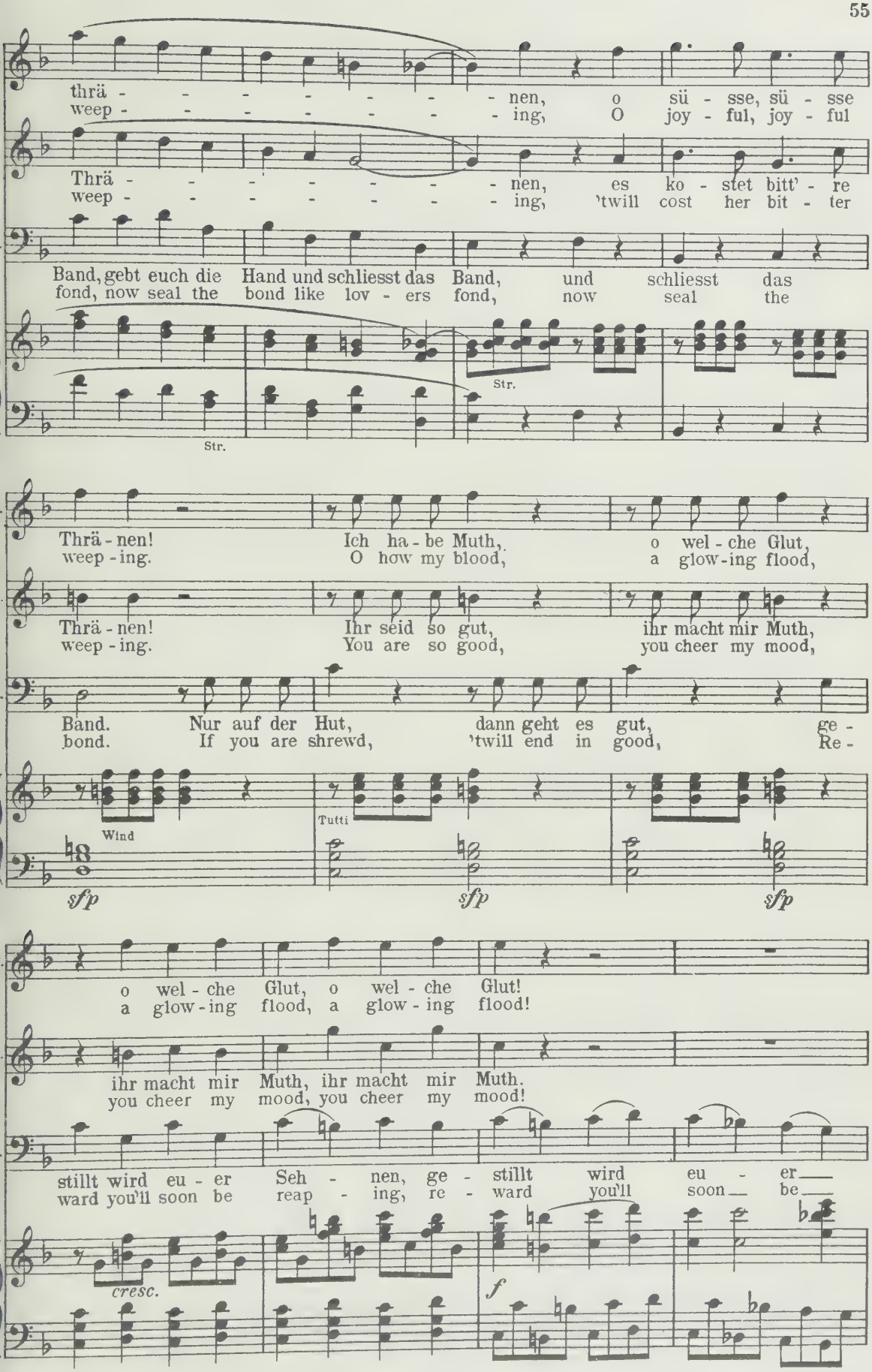

M.
L.
R.
Paar.
pair.
Leonora (aside).
Wie lang' bin ich des Kum-mers Beu-te!
How long shall I be sor-row's prey, now?
theilst. Ich bin ja bald des Gra-bes Beu-te, ich brau-che
day. Death soon will claim me as his prey, now, I need your
Str.
Viol.
(tenderly to Rocco)
Ach! lie-ber Va-ter,
O dear-est Fa-ther,
Du, Hoff-nung, reichst mir La-bung, mir
Come, Hope, come, Hope, and save me from
Hülf,' es ist ja wahr,
help, I'm well a-ware,
es
I'm
Str.
was fällt Euch ein?
what do you say?
ach! lie-ber
O dear-est
La-bung dar,
dark de-spair!
wie lang' bin
How long shall
ist ja wahr, ich bin ja bald des Gra-bes, des
well a-ware! Death soon, ah, soon will claim me, Death
Ob.
Basses
sfp

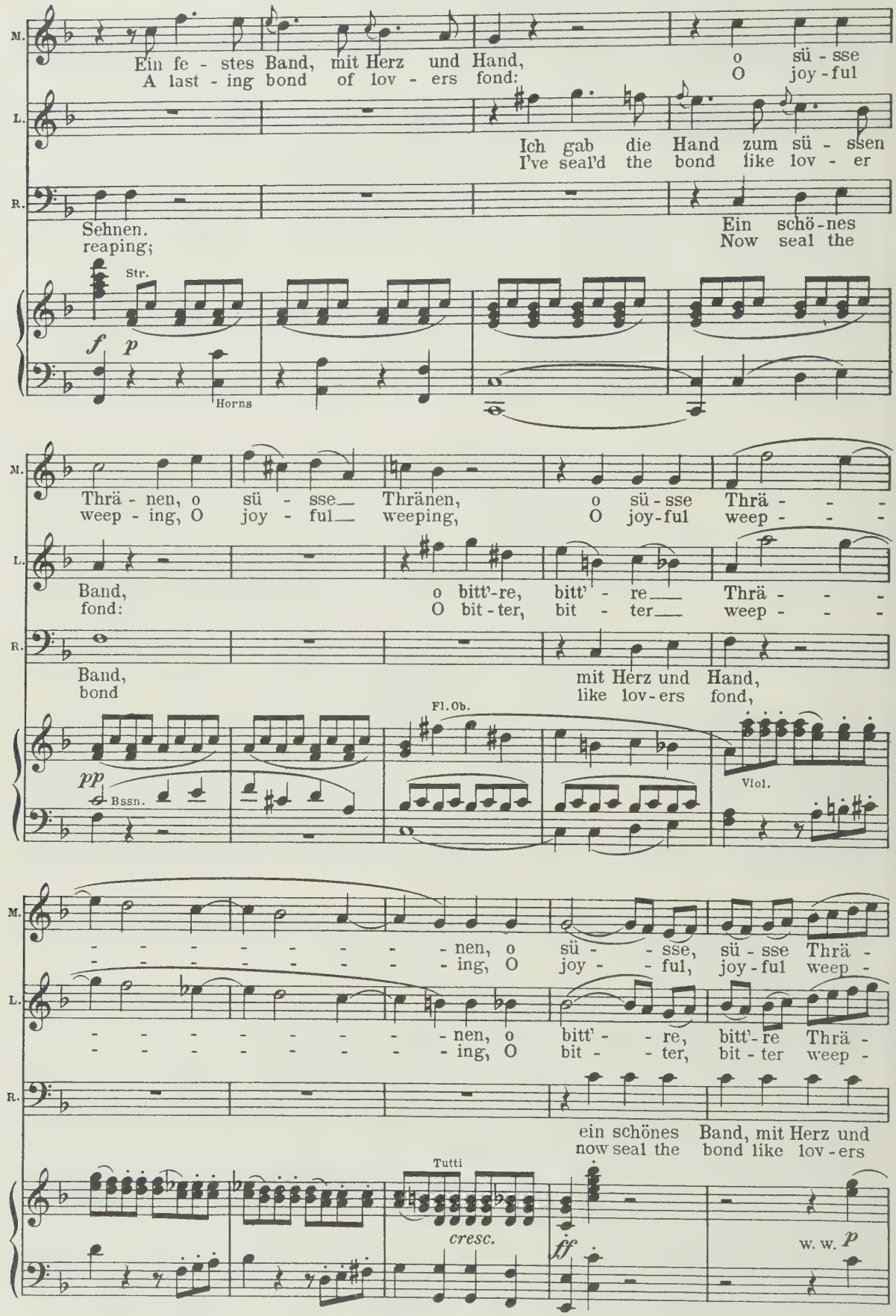

Va - ter, was fällt Euch ein?
Fa - ther, what do you say?
ich des Kum - - mers Beu - te!
I be sor - - sow's prey, now?
Gra - - bes Beu - te, ich brau - che Hülf', es ist ja
soon will claim me, I need your help, I'm well a -
sfp
sfp
decresc.
Lang' Freund und Ra - ther müsst Ihr uns sein, müsst Ihr uns
You'll live to love us. for man - y a day, for man - y a
Du, Hoff - nung, reichst mir
come, Hope, save me,
wahr, ich brau - che Hülf', es ist ja
ware, I need your help, I'm well a -
Viol.
sein, lie - ber Va - ter, was fällt Euch ein, was fällt Euch ein? ach, lie - ber
day! Dear - est Fa - ther, what do you say, what do you say? O dearest
La - - - - - bung, La - - - - - - - - - -
save me, save
wahr, ja,
ware, yes,
Str.

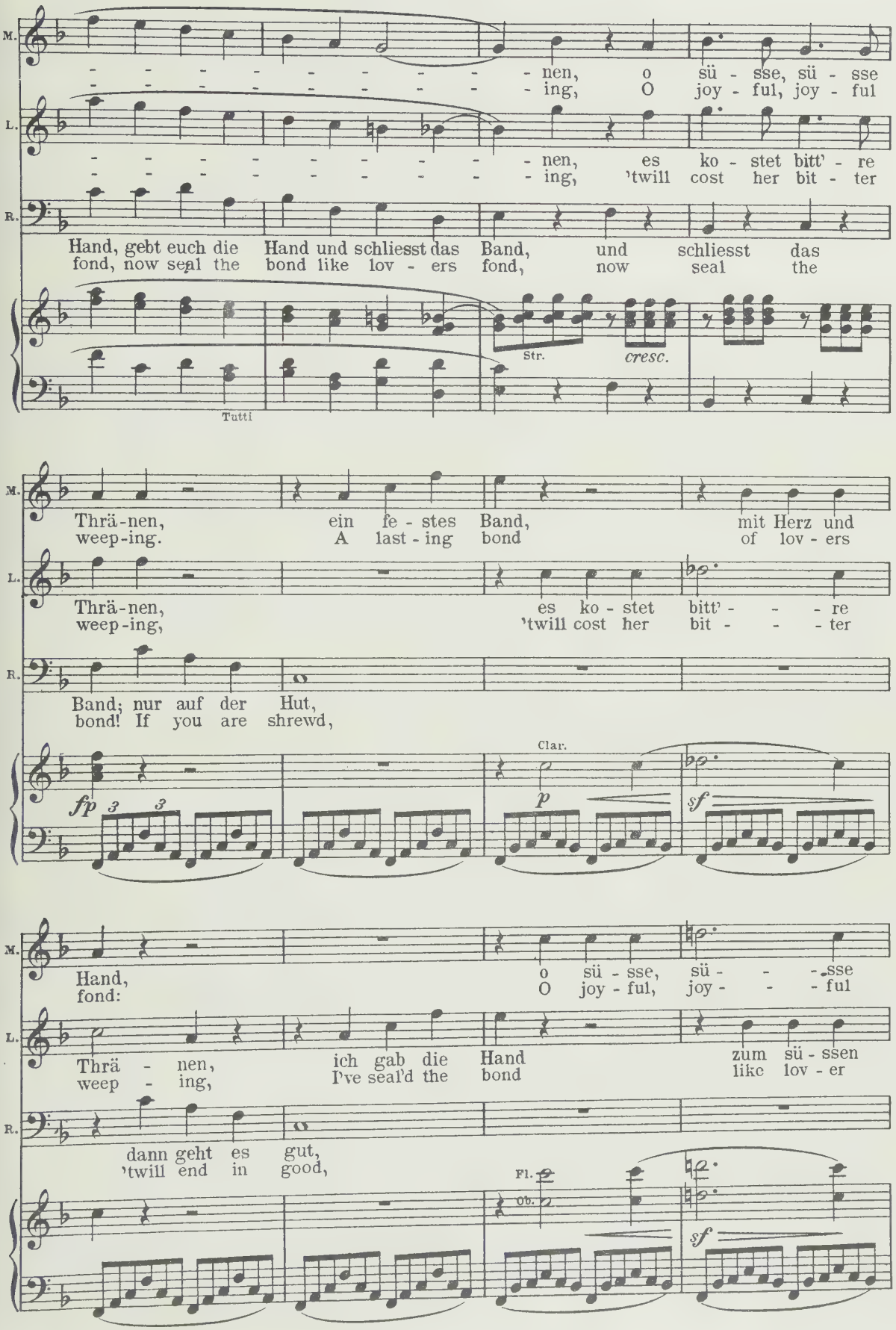

Allegro molto
M.
Va - ter!
Fa - ther!
L.
- - - - - bung dar.
me from de - spair.
R.
es ist ja wahr.
I'm well a - ware.
Nur auf der
If you are
Allegro molto
Ob.
Clar.
pp
Str.
M.
O ha - be
O how my
L.
Ihr seid so
You are so
R.
Hut, dann geht es gut, ge-stillt, ge - stillt wird eu - er Seh-nen,
shrewd, 'twill end in good, And your re - ward you'll soon be reap-ing,
Ob.
Clar.
p
Bssn.
Horns
M.
Muth, o wel - che Glut, o welch' ein tie - fes
blood, a glow-ing flood, With - in my veins is
L.
gut ihr macht mir Muth, ge - stillt wird bald mein
good, you cheer my mood, Re - ward I'll soon be
R.
nur auf der Hut, nur auf der Hut, dann geht es
If you are shrewd, if you are shrewd, 'twill end in
Tutti
fp

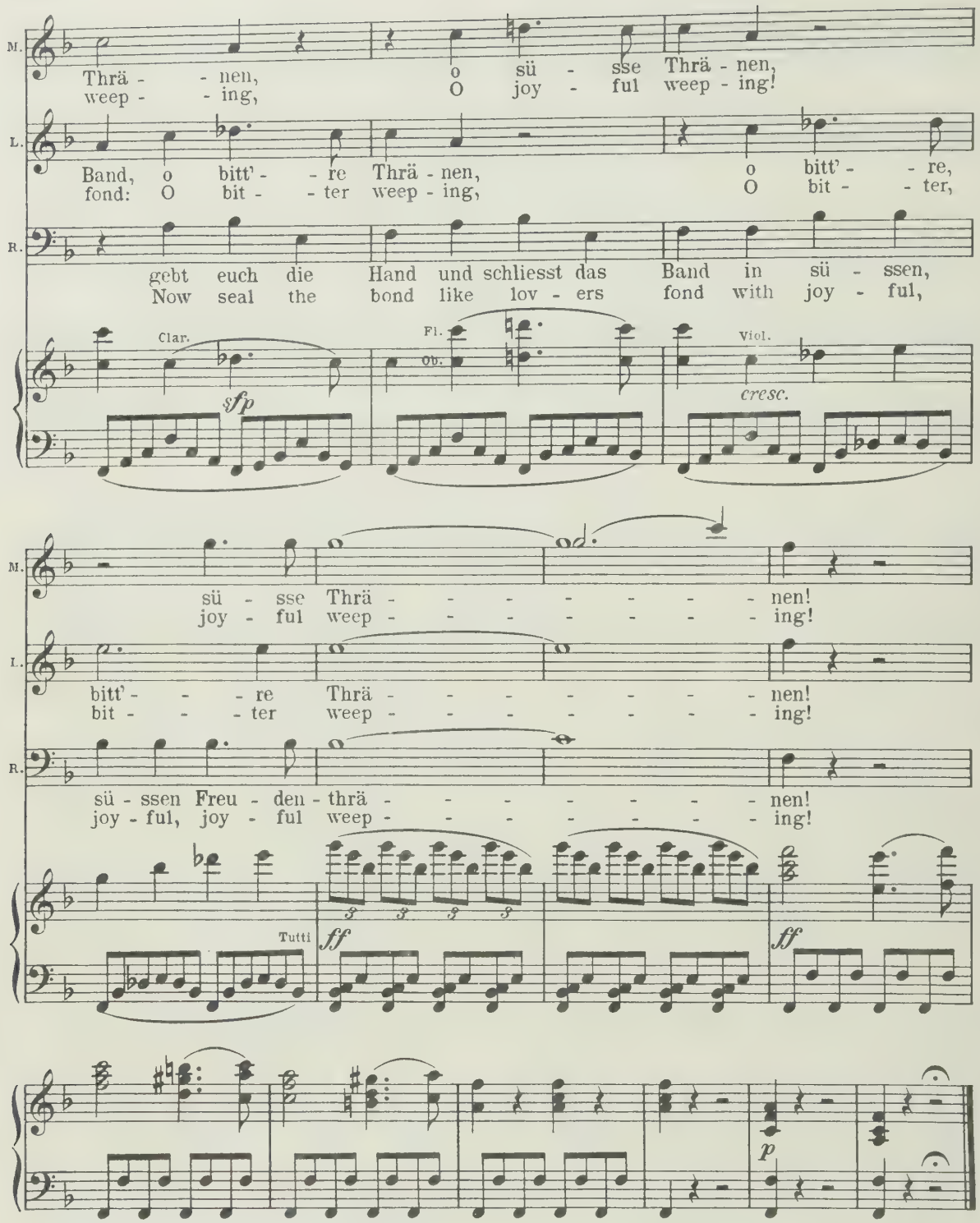

Seh - nen!
leap - ing!
(aside)
Seh - nen.
reap - ing.
Ich gab die Hand zum sü - ssen Band, zum sü-ssen
I've seal'd the bond like lov - er fond, like lov-er
gut, gebt euch die Hand und schliesst das Band, und schliesst das
good; Now seal the bond like lov - ers fond, now seal the
fp Viol.
cresc.
Horns
Ein fe - stes Band mit Herz und Hand, o sü-sse, sü - sse
A last - ing bond of lov - ers fond: O joy-ful, joy - ful
Band,
fond:
es ko-stet bitt' - re
'Twill cost her bit - ter
Band
bond
in sü-ssen Freu - den -
With joy-ful, joy - ful
f Tutti
sf
Thrä-nen, o sü - sse, sü - sse
weep-ing, O joy - ful, joy - ful
Thrä - nen, o sü - sse, sü - sse
weep - ing, O joy - ful, joy - ful
Thrä-nen, es ko - stet bitt' - re,
weep-ing, 'twill cost her bit - ter,
bitt' - re
bit - ter
Thrä - - -
weep - - -
thrä-nen, in sü - ssen Freu - den -
weep-ing, with joy - ful, joy - ful
thrä - nen, in sü - ssen Freu-den -
weep - ing, with joy - ful, joy - ful
sf


M.
Thränen, weeping!
ein fe - stes Band mit Herz und Hand,
A last - ing bond of lov - ers fond:
L.
nen, ich gab die Hand zum sü - ssen Band,
ing! I've seal'd the bond like lov - er fond:
es ko - stet bitt' - re,
'Twill cost her bit - ter,
R.
thränen. weeping!
Gebt euch die Hand
Now seal the bond
fp Str.
Horns
pp Bssn. Clar.
o sü - sse, sü - sse
O joy-ful, joy - ful
Thrä - - - - - -
weep - - - - - -
bitt' - re
bit - ter
Thränen, weeping,
bitt'- re
bit - ter
und schliesst das Band,
like lov - ers fond,
Fl. Ob.
Viol.
- - - - - - nen, o sü - - - sse, sü - sse Freu-den -
- - - - - - ing, O joy - - - ful, joy - ful, joy - ful
- - - - - - nen, ja bitt' - - - re, bitt'- re, bitt' - re
- - - - - - ing, yes, bit - - - ter, bit - ter, bit - ter
gebt euch die Hand und schliesst das
now seal the bond like lov - ers
Wind
cresc.
ff
w.w. p


thrä - - - - - - - - nen, o sü - sse, sü - sse
weep - - - - - - - - ing, O joy - ful, joy - ful
Thrä - - - - - - - - nen, es ko - stet bitt' - re
weep - - - - - - - - ing, 'twill cost her bit - ter
Band, gebt euch die Hand und schliesst das Band, und schliesst das
fond, now seal the bond like lov - ers fond, now seal the
Str.
Str.
Thrä - nen! Ich ha - be Muth, o wel - che Glut,
weep - ing. O how my blood, a glow - ing flood,
Thrä - nen! Ihr seid so gut, ihr macht mir Muth,
weep - ing. You are so good, you cheer my mood,
Band. Nur auf der Hut, dann geht es gut, ge -
bond. If you are shrewd, 'twill end in good, Re -
Wind
Tutti
sfp
sfp
sfp
o wel - che Glut, o wel - che Glut!
a glow - ing flood, a glow - ing flood!
ihr macht mir Muth, ihr macht mir Muth.
you cheer my mood, you cheer my mood!
stillt wird eu - er Seh - nen, ge - stillt wird eu - er
ward you'll soon be reap - ing, re - ward you'll soon be
cresc.
f


M.
L.
R.
Ein fe - stes Band, mit Herz und Hand,
A last - ing bond of lov - ers fond:
o sü - sse
O joy - ful
Ich gab die Hand zum sü - ssen
I've seal'd the bond like lov - er
Sehnen.
reaping;
Ein schö - nes
Now seal the
Str.
f p
Horns
Thrä - nen, o sü - sse Thränen, o sü - sse Thrä - - -
weep - ing, O joy - ful weeping, O joy-ful weep - - -
Band, o bitt'-re, bitt' - re Thrä - - -
fond: O bit - ter, bit - ter weep - - -
Band,
bond
mit Herz und Hand,
like lov-ers fond,
Fl. Ob.
pp
Bssn.
Viol.
- - - - - - - - nen, o sü - - sse, sü - sse Thrä -
- - - - - - - - ing, O joy - - ful, joy-ful weep -
- - - - - - - - nen, o bitt' - - re, bitt'-re Thrä -
- - - - - - - - ing, O bit - - ter, bit - ter weep -
ein schönes Band, mit Herz und
now seal the bond like lov-ers
Tutti
cresc.
ff
w. w.
p


M.
L.
R.
- - - - - - - - - - nen, o sü - sse, sü - sse
- - - - - - - - - - ing, O joy - ful, joy - ful
- - - - - - - - - - nen, es ko - stet bitt' - re
- - - - - - - - - - ing, 'twill cost her bit - ter
Hand, gebt euch die Hand und schliesst das Band, und schliesst das
fond, now seal the bond like lov - ers fond, now seal the
Tutti
Str.
cresc.
Thrä-nen, ein fe - stes Band, mit Herz und
weep-ing. A last - ing bond of lov - ers
Thrä-nen, es ko - stet bitt' - - - re
weep-ing, 'twill cost her bit - - - ter
Band; nur auf der Hut,
bond! If you are shrewd,
Clar.
fp
p
sf
Hand,
fond:
o sü - sse, sü - - - sse
O joy - ful, joy - - - ful
Thrä - nen, ich gab die Hand zum sü - ssen
weep - ing, I've seal'd the bond like lov - er
dann geht es gut,
'twill end in good,
Fl.
Ob.
sf



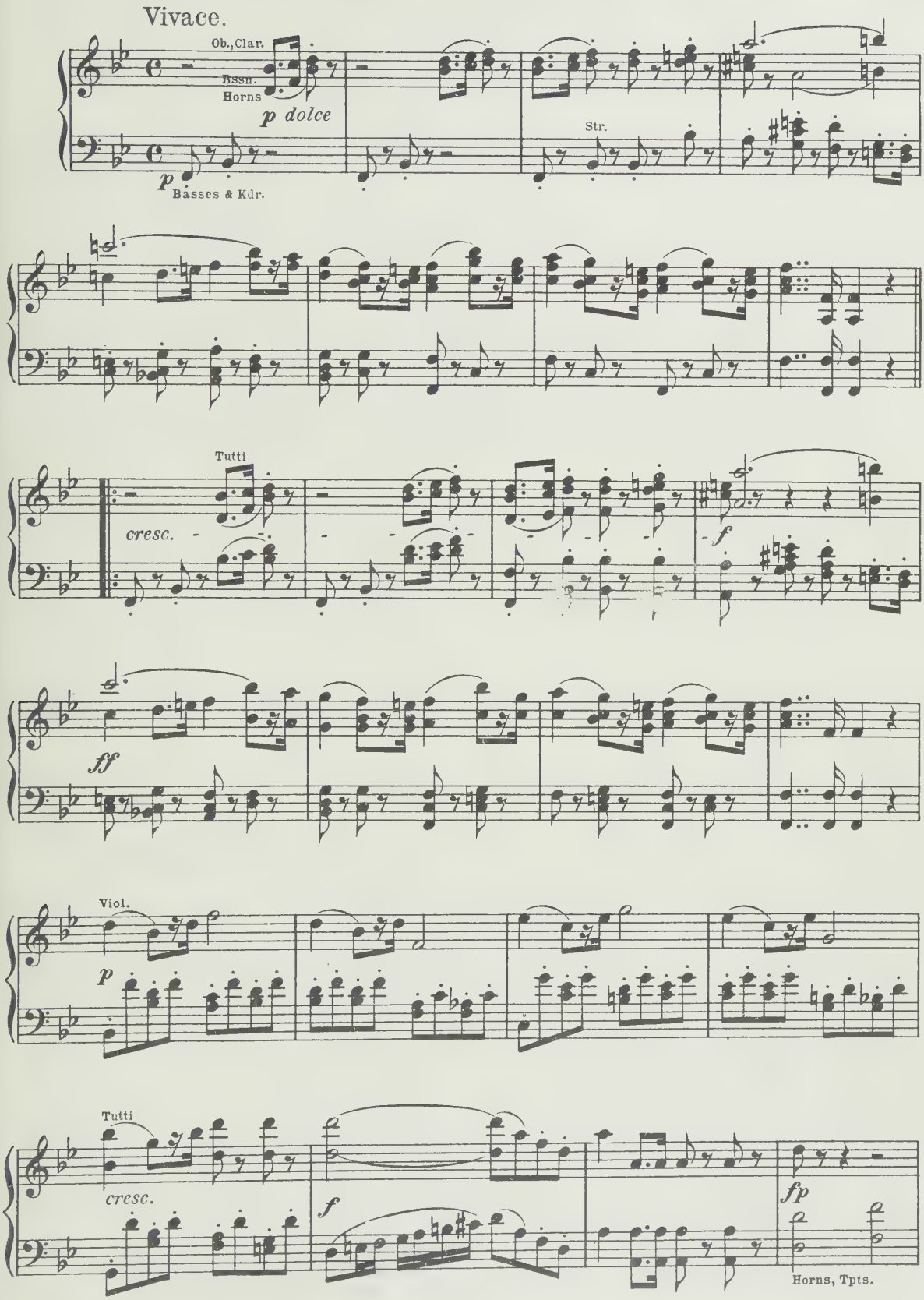
Rocco. Aber nun ist es Zeit, dass ich dem Gouverneur die Briefschaften überbringe. (Marsch.) Ah! Er kommt selbst hierher! (Zu Leonore.) Gieb sie, Fidelio, und dann entfernt euch!

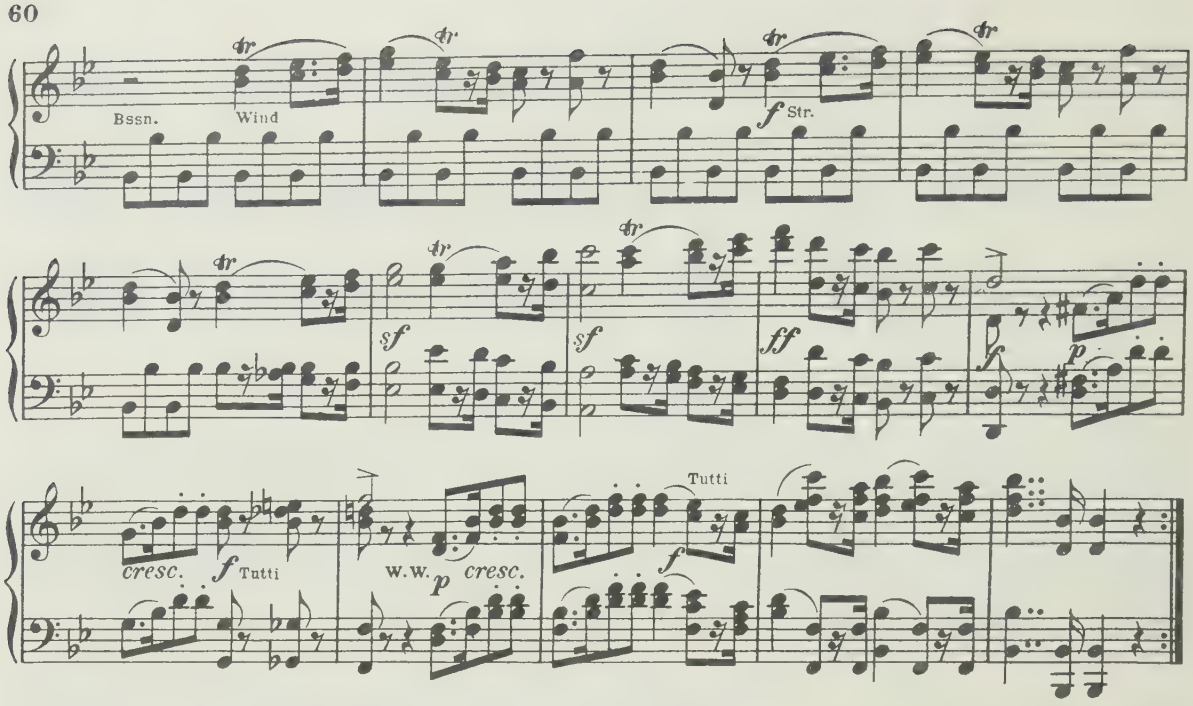
(Leonore giebt Rocco die Blechbüchse und geht mit Marzelline in das Haus.)

Rocco. But now it is time for me to take the letters to the Overseer. (March.) Ah! Here he comes himself! (To Leonora.) Give them here, Fidelio, and then off with you both!

(Leonora hands Rocco the tin box, and exit with Marcelline into the house.)

№ 6. March.


Vivace.
Ob., Clar.
Bssn.
Horns
p dolce
Str.
p
Basses & Kdr.
Tutti
cresc.
f
ff
Viol.
p
Tutti
cresc.
f
fp
Horns, Tpts.



(Jaquino tritt aus seiner Stube und öffnet das Hauptthor. Während des zuvor begonnenen Marsches ziehen die Offiziere mit den Soldaten ein. Dann kommt Pizarro. Das Thor wird geschlossen. Jaquino trägt Korb und Ketten in Roccos Wohnung.)

Erster Offizier (kommandirt.) Halt! Front!

Pizarro (zu dem Offizier.) Drei Schildwachen auf den Wall! Sechs Mann Tag und Nacht an die Zugbrücke, ebenso viele gegen den Garten zu. Jedermann, der sich dem Graben der Festung nähert, werde sogleich vor mich gebracht!

Offizier. Gut, Herr Gouverneur!

Pizarro (zu Rocco.) Ist etwas Neues vorgefallen?

Rocco. Nein, Herr.

Pizarro. Wo sind die Depeschen?

Rocco (nimmt Briefe aus der Blechbüchse.) Hier sind sie.

Pizarro (öffnet die Papiere und durchgeht sie.) Immer Empfehlungen oder Vorwürfe. Wenn ich auf alles das achten wollte, würde ich nie damit zu Ende kommen. (Er hält bei einem Briefe an.) Was seh' ich? Mich dünkt, ich kenne diese Schrift. Lass sehen. (Er öffnet den Brief, geht weiter vor, während Rocco sich mehr zurückzieht.) „Ich gebe Ihnen Nachricht, dass der Minister in Erfahrung gebracht hat, dass die Staatsgefängnisse, denen Sie vorstehen, mehrere Opfer willkürlicher Gewalt enthalten. Er reist morgen ab, um Sie mit einer Untersuchung zu überraschen. Seien Sie auf Ihrer Hut und suchen Sie sich sicher zu stellen." (Betreten.) Gott! wenn er entdeckte, dass ich diesen Florestan in Ketten liegen habe, den er längst todt glaubt, ihn, der so oft meine Rache reizte, wenn er mich vor ihm enthüllen und mir seine Gunst entziehen würde! — Doch es giebt ein Mittel! (Rasch.) Eine kühne That kann alle Besorgnisse zerstreuen!

(Enter Jaquino from his room; he opens the main gate. During the march already commenced, the officers and soldiers make their entry. Then comes Pizarro. The gate is closed. Jaquino carries basket and chains into Rocco's house.)

First Officer (commanding). Halt! Right face!

Pizarro (to the Officer). Three sentinels on the rampart! Six men day and night by the drawbridge, six others on the garden-side. Let anyone approaching the moat be brought before me forthwith!

Officer. Yes, sir!

Pizarro (to Rocco). Has anything new occurred.

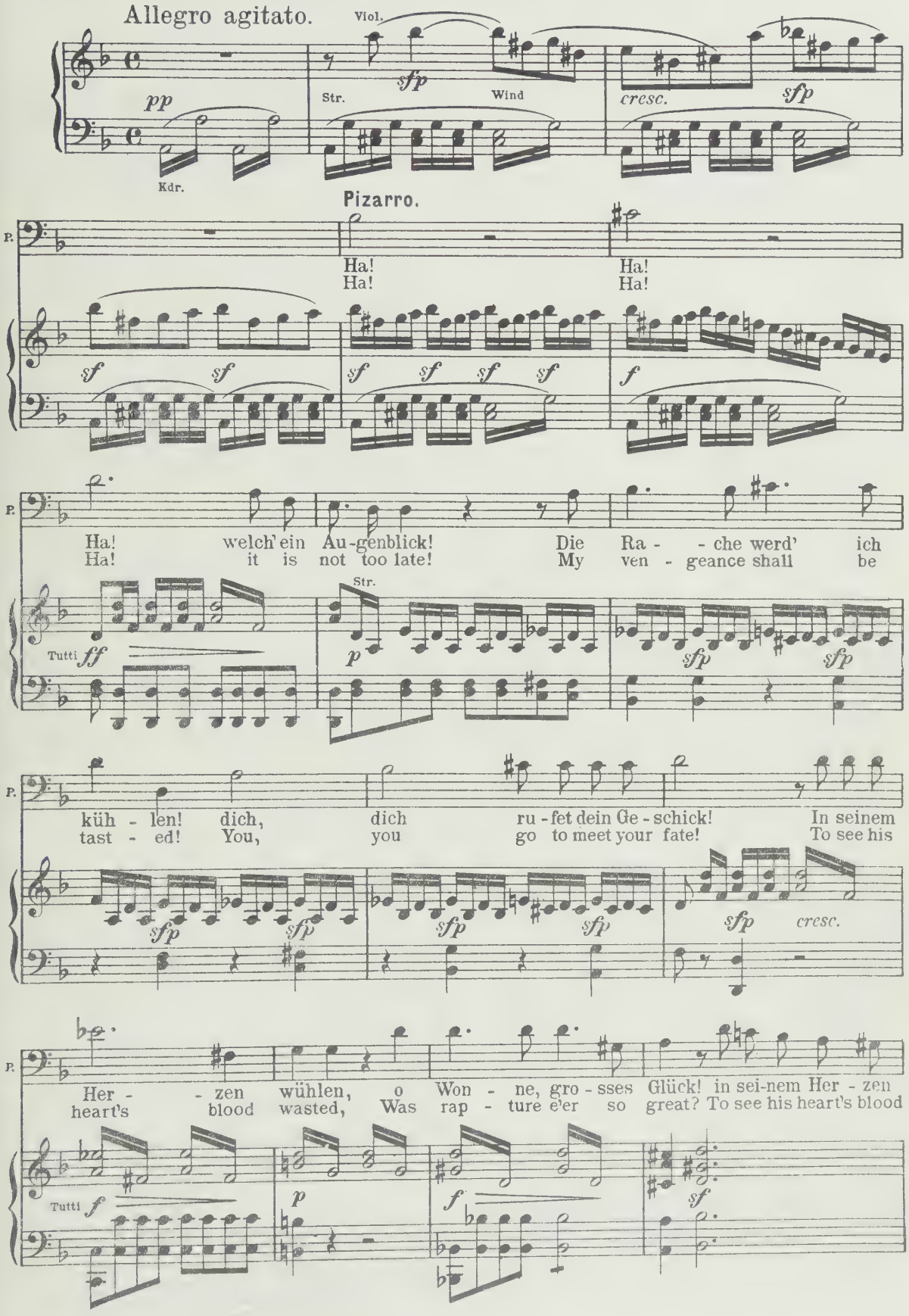
Rocco. No, sir.

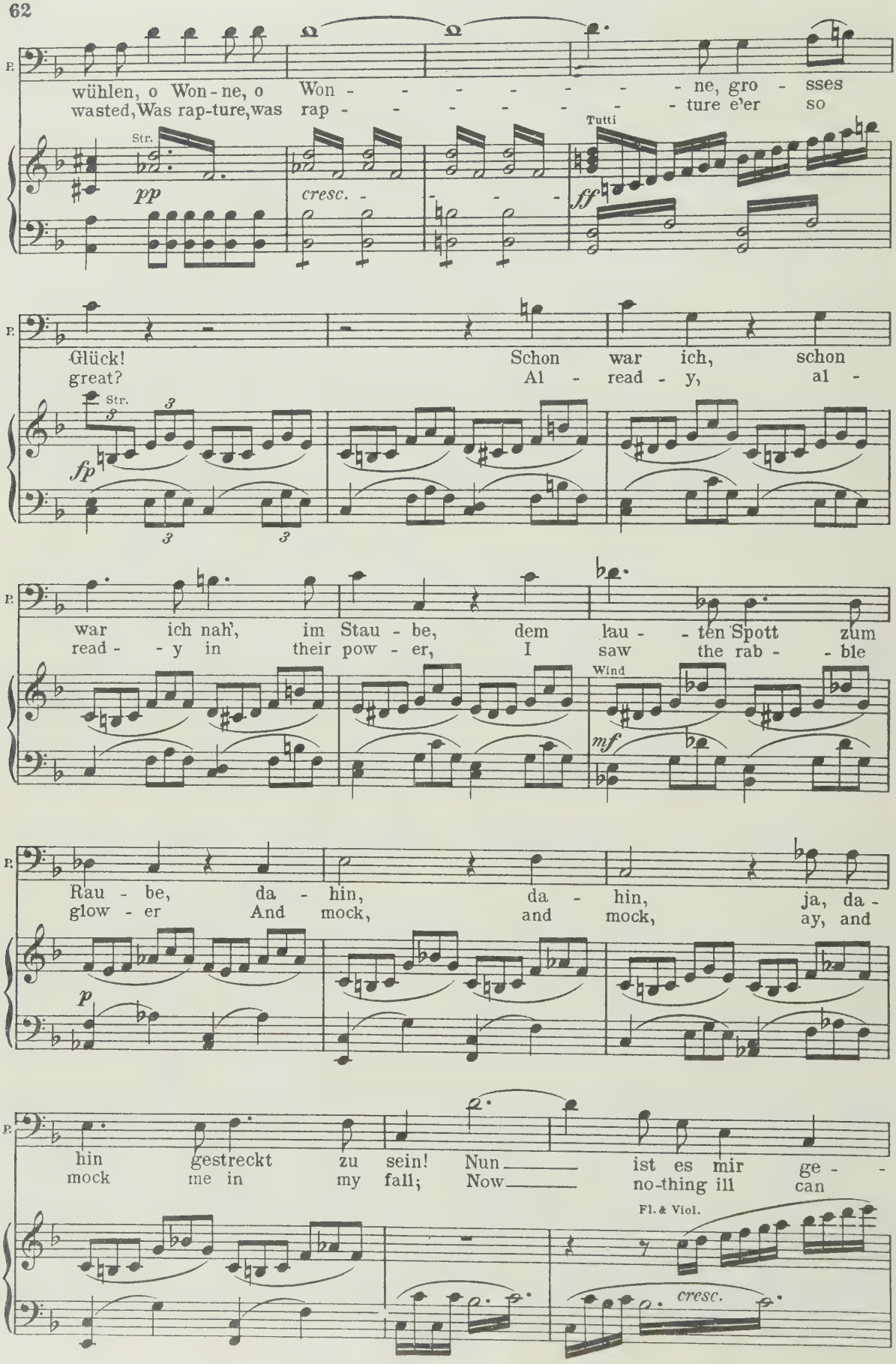
Pizarro. Where are the dispatches?

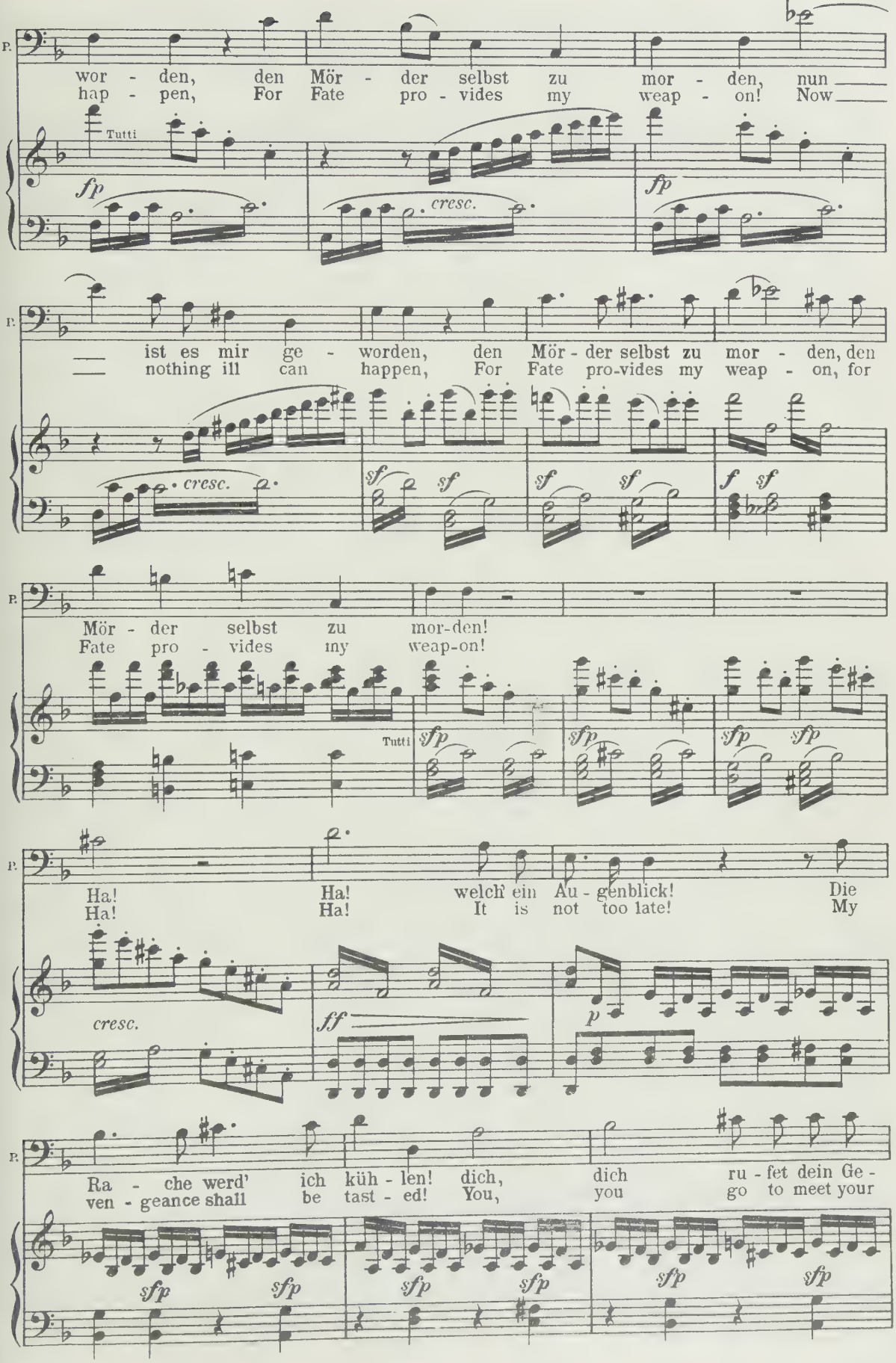
Rocco (taking letters out of the tin box). Here, sir.

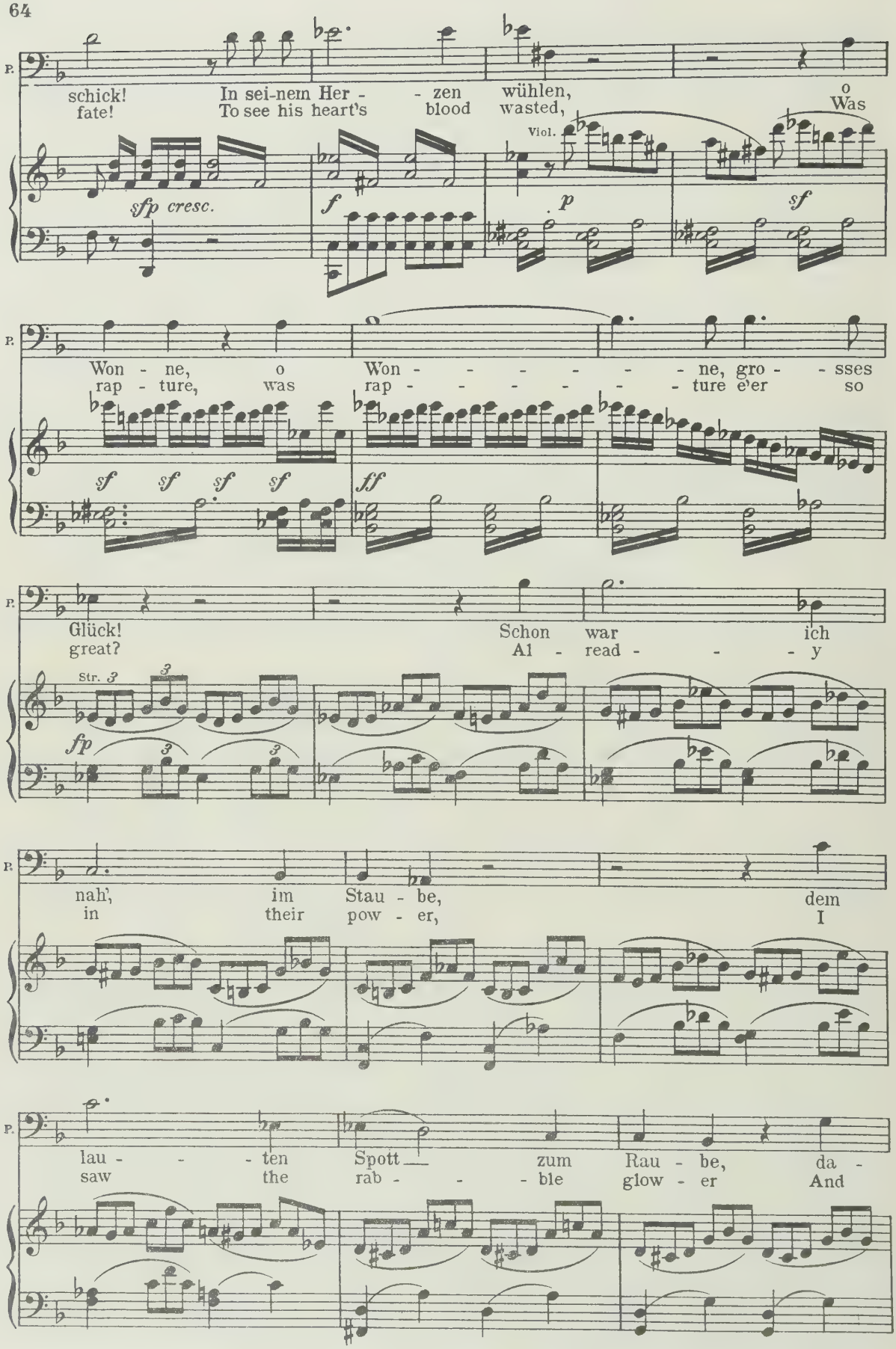
Pizarro (opening papers and glancing over them). Always recommendations or faultfinding. If I were to attend to all that, there would be no end to it. (Stops at one letter.) What's this? This writing looks familiar. Let me see. (Opens letter, and goes further forward, while Rocco withdraws somewhat.) "I have to inform you, that the Minister has learned that in the State Prisons of which you are the Overseer several victims of arbitrary power are confined. He begins his journey to-morrow, to surprise you with an investigation. Be on your guard, and protect yourself as best you may." (In consternation.) Heavens! If he should discover that I have this Florestan here in chains, whom he thought dead long ago, he who so often aroused my vengeance — if he should unmask me before him, and cause me to lose his favor! — Yes, there is *one* way! (Quickly.) One bold deed can dissipate all my fears!

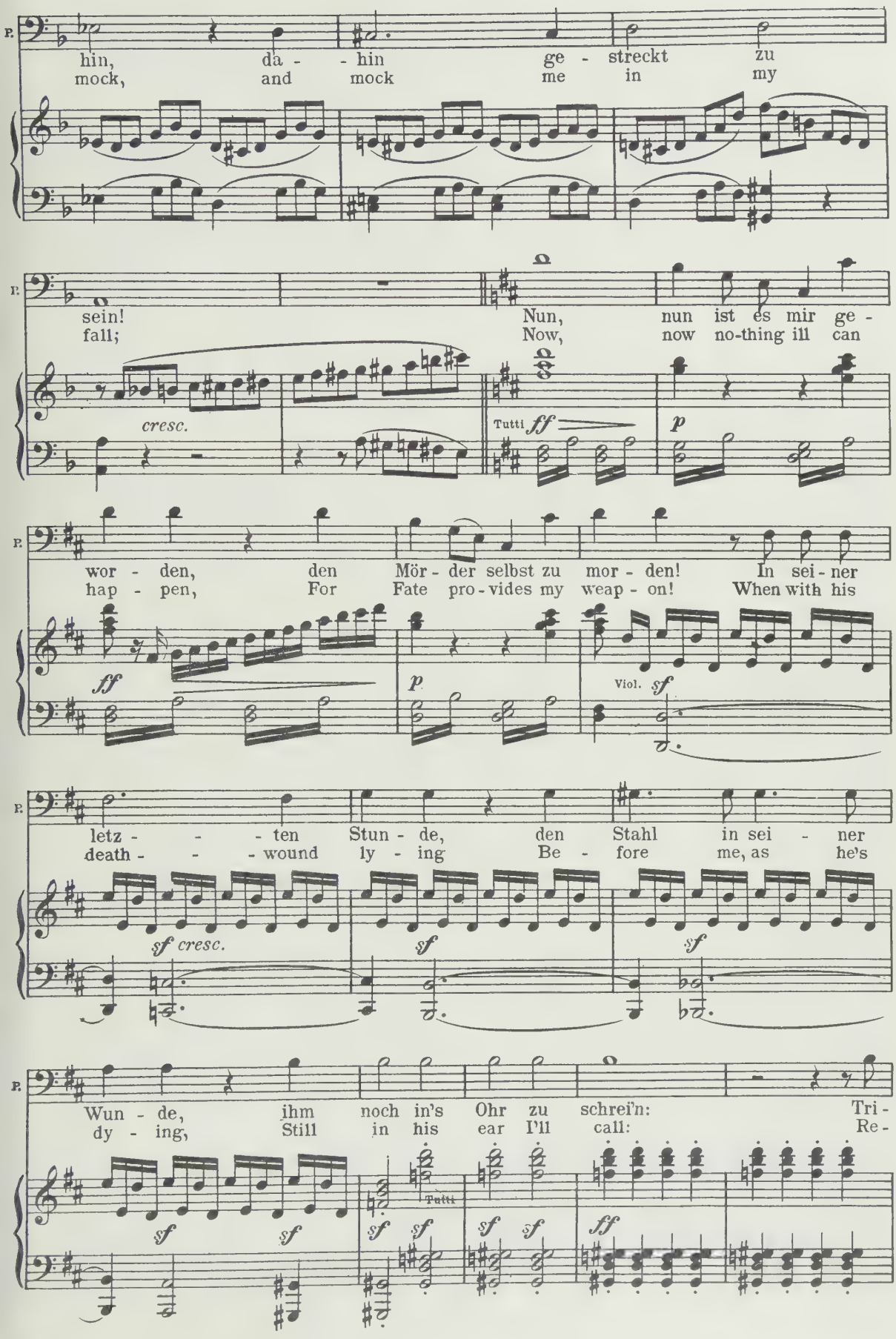
№ 7. Aria with Chorus.–„Ha! welch' ein Augenblick!“

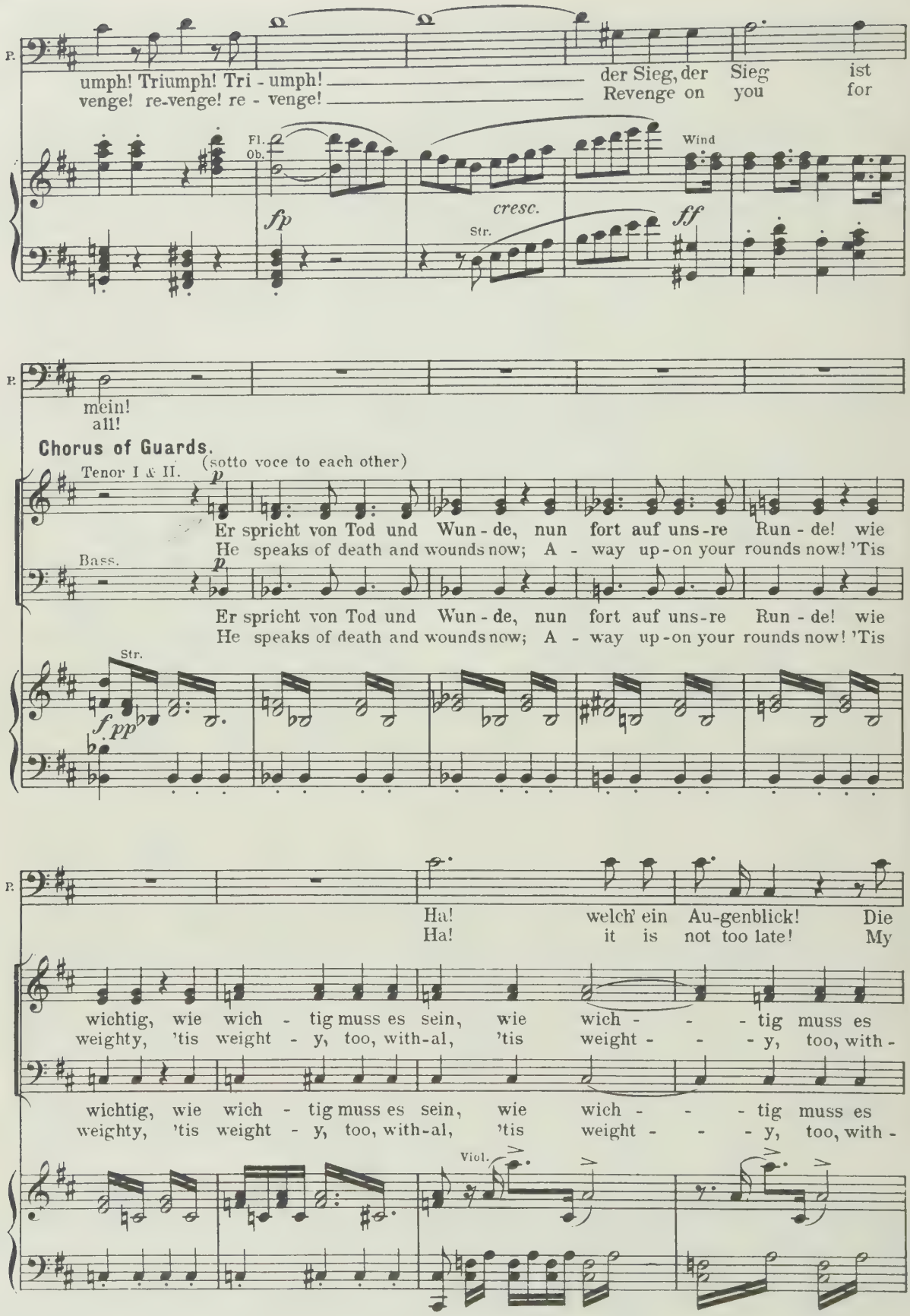


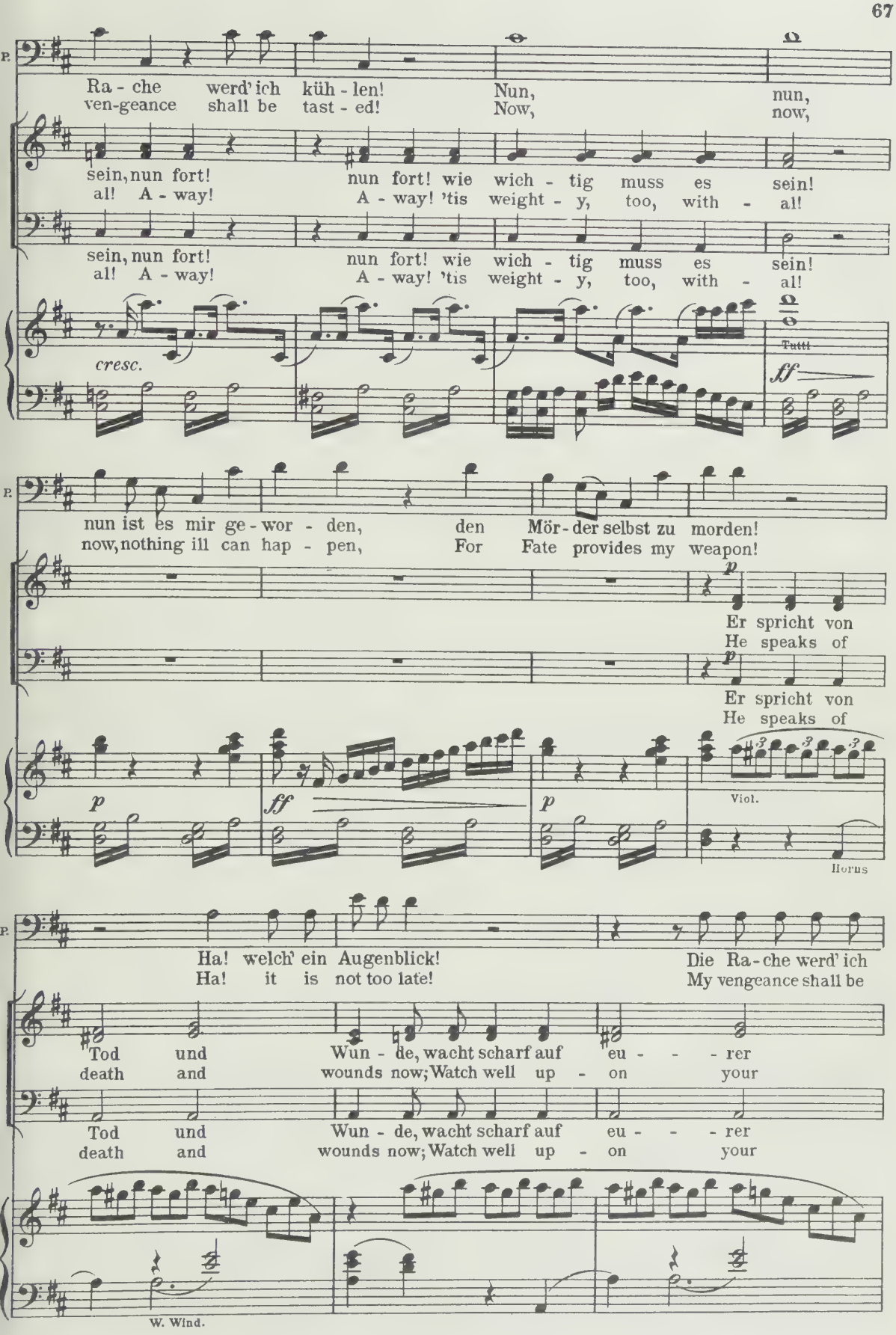

P.
wühlen, o Won - ne, o Won - - - - - - - ne, gro - sses
wasted, Was rap-ture, was rap - - - - - - - ture e'er so
Str.
pp
cresc. - - - -
Tutti
ff
P.
Glück! Schon war ich, schon
great? Al - read - y, al -
Str.
fp
P.
war ich nah', im Stau - be, dem lau - ten Spott zum
read - - y in their pow - er, I saw the rab - - ble
Wind
mf
P.
Rau - be, da - hin, da - hin, ja, da -
glow - er And mock, and mock, ay, and
p
P.
hin gestreckt zu sein! Nun ist es mir ge - -
mock me in my fall; Now no-thing ill can
Fl. & Viol.
cresc.

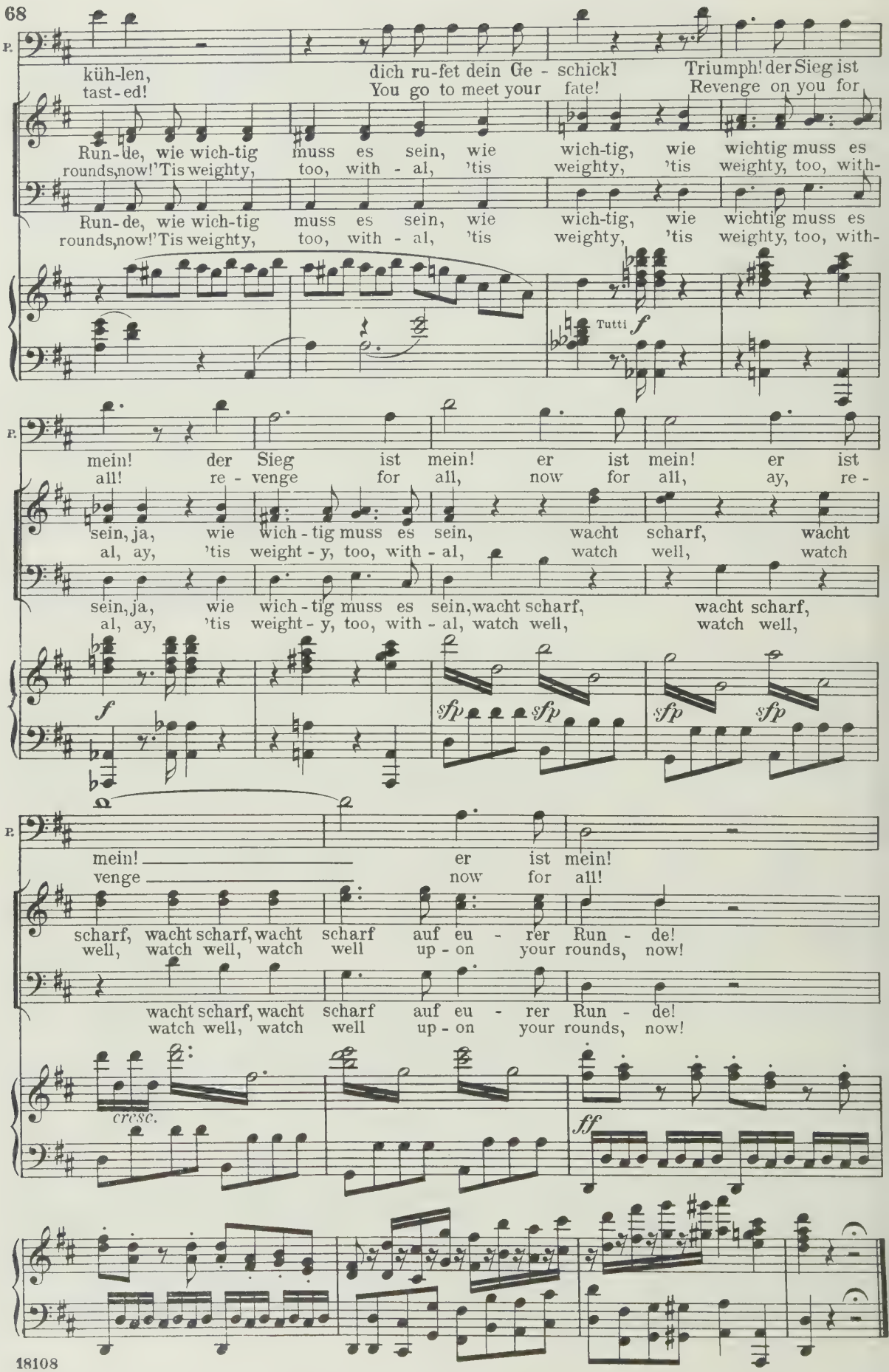

P.
wor - den, den Mör - der selbst zu mor - den, nun
hap - pen, For Fate pro - vides my weap - on! Now
Tutti
fp
cresc.
fp
ist es mir ge - worden, den Mör - der selbst zu mor - den, den
nothing ill can happen, For Fate pro-vides my weap - on, for
cresc.
sf
sf
sf
sf
f
sf
Mör - der selbst zu mor-den!
Fate pro - vides my weap-on!
Tutti
sfp
sfp
sfp
sfp
Ha! Ha! welch' ein Au - genblick! Die
Ha! Ha! It is not too late! My
cresc.
ff
p
Ra - che werd' ich küh - len! dich, dich ru - fet dein Ge -
ven - geance shall be tast - ed! You, you go to meet your
sfp
sfp
sfp
sfp
sfp
sfp


P.
schick! In sei-nem Her - - zen wühlen, o
fate! To see his heart's blood wasted, Was
Viol.
sfp cresc.
f
p
sf
P.
Won - ne, o Won - - - - - - ne, gro - - sses
rap - ture, was rap - - - - - - ture e'er so
sf sf sf sf
ff
P.
Glück! Schon war ich
great? Al - read - - - - y
Str. 3
fp
P.
nah', im Stau - be, dem
in their pow - er, I
P.
lau - - - ten Spott zum Rau - be, da -
saw the rab - - - ble glow - er And


P.
hin, da - - hin ge - streckt zu
mock, and mock me in my
P.
sein! Nun, nun ist es mir ge -
fall; Now, now no-thing ill can
cresc.
Tutti ff
p
P.
wor - den, den Mör - der selbst zu mor - den! In sei - ner
hap - pen, For Fate pro - vides my weap - on! When with his
ff
p
Viol. sf
P.
letz - - - ten Stun - de, den Stahl in sei - ner
death - - - wound ly - ing Be - fore me, as he's
sf cresc.
sf
sf
P.
Wun - de, ihm noch in's Ohr zu schrei'n: Tri -
dy - ing, Still in his ear I'll call: Re -
sf
sf
Tutti
sf
sf
sf
sf
ff


P.
umph! Triumph! Tri - umph!
venge! re-venge! re - venge!
der Sieg, der Sieg ist
Revenge on you for
Fl.
Ob.
fp
cresc.
Str.
ff
Wind
mein!
all!
Chorus of Guards.
(sotto voce to each other)
Tenor I & II.
p
Er spricht von Tod und Wun - de, nun fort auf uns - re Run - de! wie
He speaks of death and wounds now; A - way up - on your rounds now! 'Tis
Bass.
p
Er spricht von Tod und Wun - de, nun fort auf uns - re Run - de! wie
He speaks of death and wounds now; A - way up - on your rounds now! 'Tis
Str.
f pp
Ha! welch' ein Au-genblick! Die
Ha! it is not too late! My
wichtig, wie wich - tig muss es sein, wie wich - - - tig muss es
weighty, 'tis weight - y, too, with-al, 'tis weight - - - y, too, with -
wichtig, wie wich - tig muss es sein, wie wich - - - tig muss es
weighty, 'tis weight - y, too, with-al, 'tis weight - - - y, too, with -
Viol.


P.
Ra - che werd' ich küh - len! Nun, nun,
ven-geance shall be tast - ed! Now, now,
sein, nun fort! nun fort! wie wich - tig muss es sein!
al! A - way! A - way! 'tis weight - y, too, with - al!
sein, nun fort! nun fort! wie wich - tig muss es sein!
al! A - way! A - way! 'tis weight - y, too, with - al!
cresc.
Tutti
ff
P.
nun ist es mir ge - wor - den, den Mör - der selbst zu morden!
now, nothing ill can hap - pen, For Fate provides my weapon!
p
Er spricht von
He speaks of
p
Er spricht von
He speaks of
p
ff
p
Viol.
Horns
P.
Ha! welch' ein Augenblick! Die Ra - che werd' ich
Ha! it is not too late! My vengeance shall be
Tod und Wun - de, wacht scharf auf eu - - - rer
death and wounds now; Watch well up - on your
Tod und Wun - de, wacht scharf auf eu - - - rer
death and wounds now; Watch well up - on your
W. Wind.


P.
küh-len, dich ru-fet dein Ge - schick! Triumph! der Sieg ist
tast-ed! You go to meet your fate! Revenge on you for
Run-de, wie wich-tig muss es sein, wie wich-tig, wie wichtig muss es
rounds, now! 'Tis weighty, too, with - al, 'tis weighty, 'tis weighty, too, with-
Run-de, wie wich-tig muss es sein, wie wich-tig, wie wichtig muss es
rounds, now! 'Tis weighty, too, with - al, 'tis weighty, 'tis weighty, too, with-
Tutti
f
P.
mein! der Sieg ist mein! er ist mein! er ist
all! re - venge for all, now for all, ay, re -
sein, ja, wie wich - tig muss es sein, wacht scharf, wacht
al, ay, 'tis weight - y, too, with - al, watch well, watch
sein, ja, wie wich - tig muss es sein, wacht scharf, wacht scharf,
al, ay, 'tis weight - y, too, with - al, watch well, watch well,
f
sfp
sfp
sfp
sfp
P.
mein! er ist mein!
venge now for all!
scharf, wacht scharf, wacht scharf auf eu - rer Run - de!
well, watch well, watch well up - on your rounds, now!
wacht scharf, wacht scharf auf eu - rer Run - de!
watch well, watch well up - on your rounds, now!
cresc.
ff

Pizarro. Ich darf keinen Augenblick säumen, alle Anstalten zu meinem Vorhaben zu treffen. Heute soll der Minister ankommen. Nur die grösste Vorsicht und Eile können mich retten. (Leise zum Offizier, den er mit einem Wink in den Vordergrund führt.) Hauptmann! Besteigen Sie mit einem Trompeter sogleich den Thurm. Sehen Sie mit der grössten Achtsamkeit auf die Strasse von Sevilla. Sobald Sie einen Wagen von Reitern begleitet sehen, lassen Sie augenblicklich durch den Trompeter ein Signal geben. Verstehen Sie, augenblicklich! Ich erwarte die grösste Pünktlichkeit. Sie haften mir mit Ihrem Kopf dafür. Fort! auf eure Posten!

Offizier. Gewehr auf! Marsch! (Soldaten gehen ab.)

Leonore (in der Thür lauschend).

Pizarro (zu Rocco.) He!

Rocco. Herr!

Pizarro (betrachtet ihn eine Weile aufmerksam, für sich.) Ich muss ihn zu gewinnen suchen. Ohne seine Hilfe kann ich es nicht ausführen. (Laut.) Komm näher!

Pizarro. I have not a moment to lose in getting all in readiness for my scheme. The Minister is to arrive to-day. Only the utmost precaution and haste can save me. (Aside to the Officer, whom he beckons forward.) Captain! Go immediately to the top of the tower, with a bugler. Keep the strictest watch over the road to Seville. As soon as you see a carriage escorted by cavalry, let the bugler give a signal instantly. You understand me: instantly! I expect the greatest punctuality. Your head will pay the forfeit! Now, to your posts!

Officer. Shoulder arms! Forward march! (Exeunt Soldiers.)

(Leonora is listening in the doorway.)

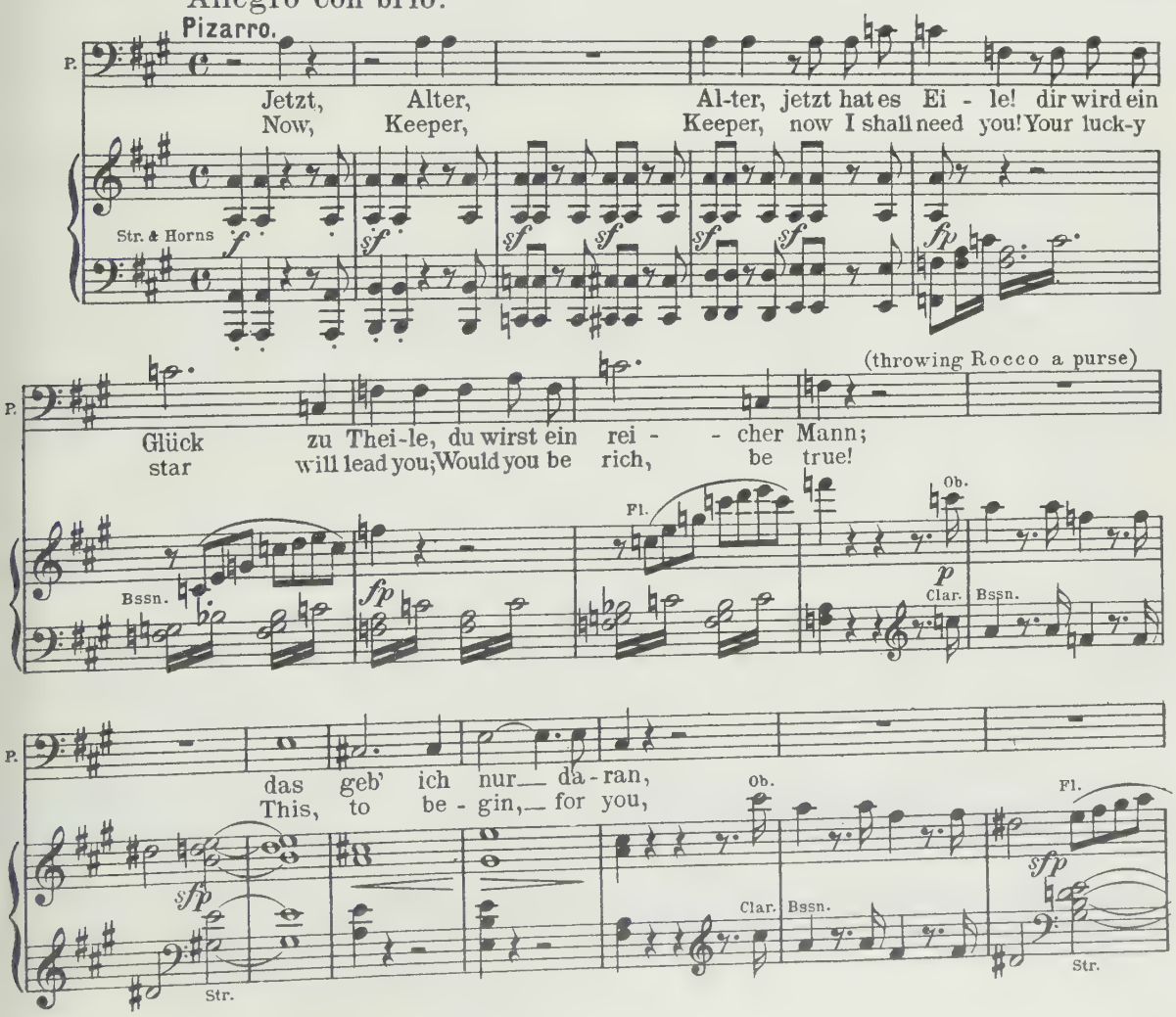
Pizarro (to Rocco). Hey!

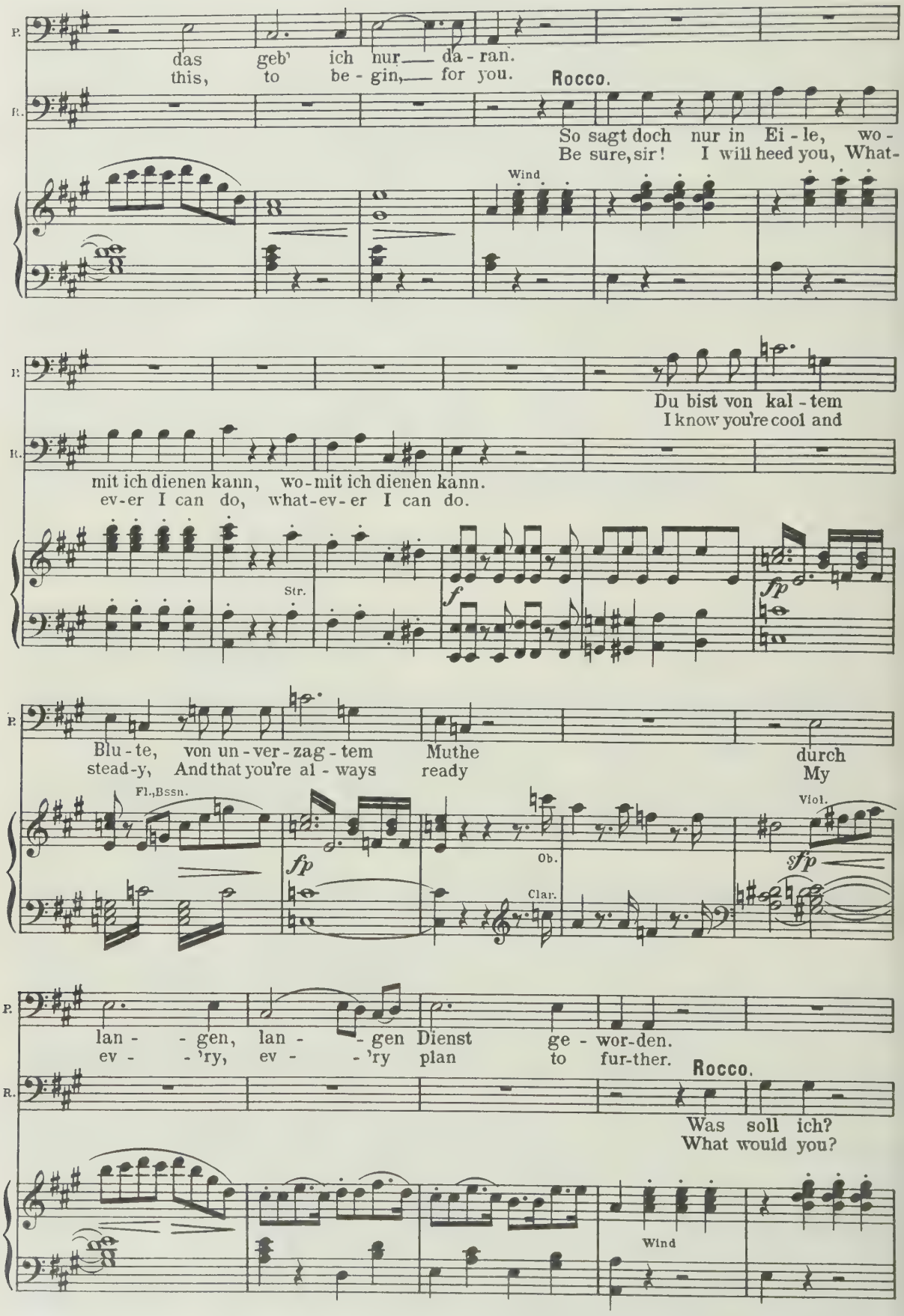
Rocco. Sir!

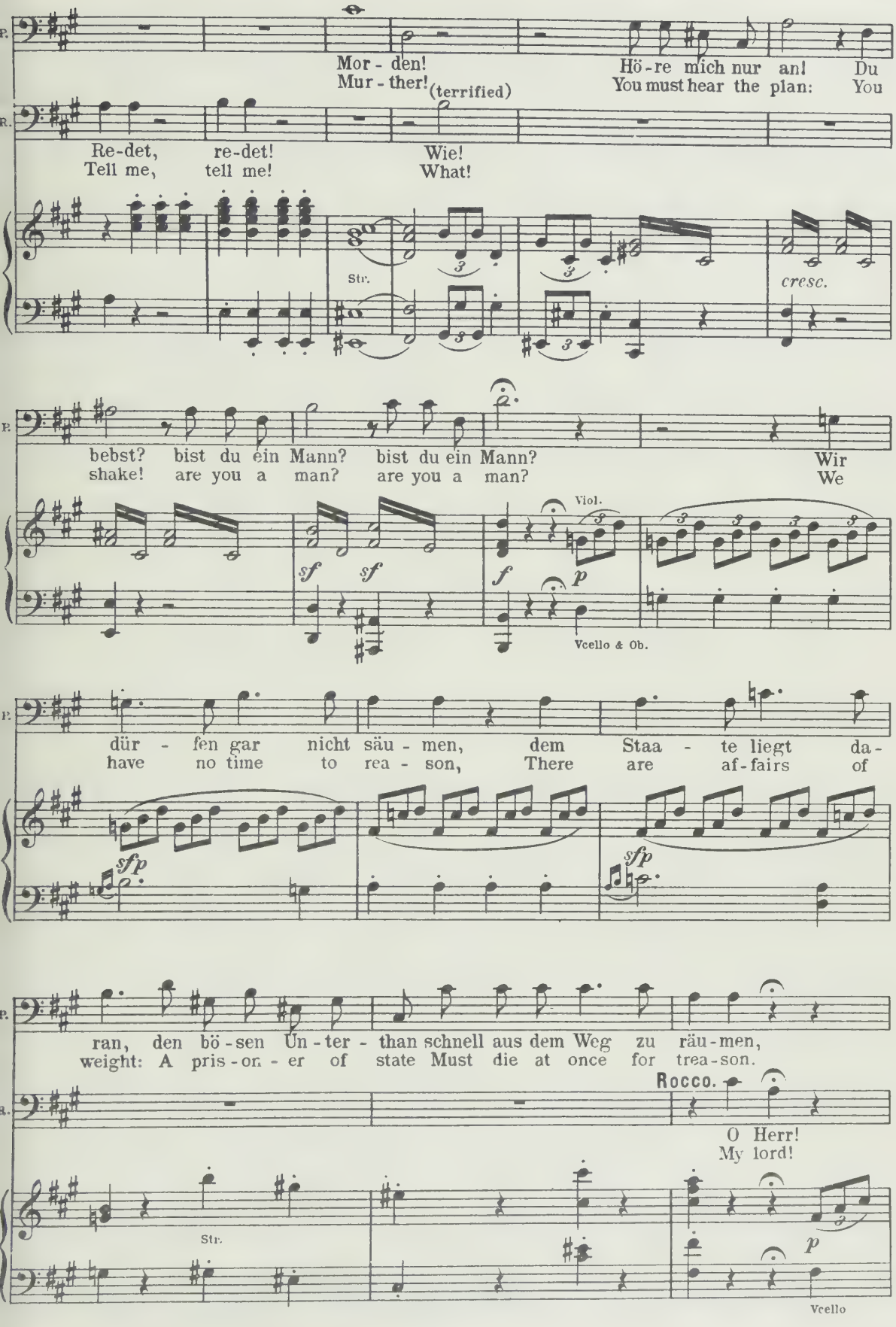
Pizarro (examines him awhile attentively, then, aside). I must try to win him over. Without his help I cannot carry it out. (Aloud.) Come this way!

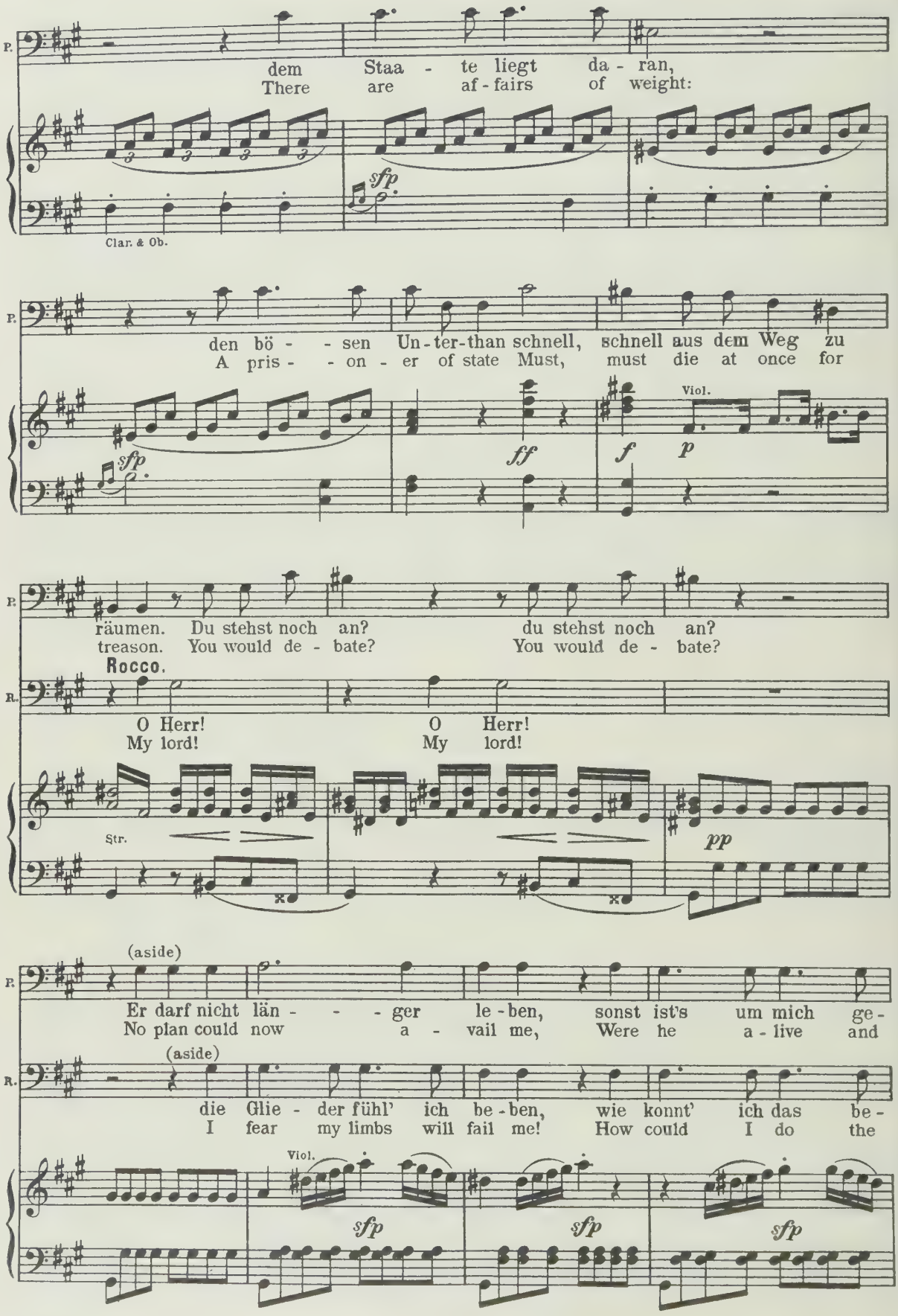
№ 8. Duet.—„Jetzt, Alter, hat es Eile!“

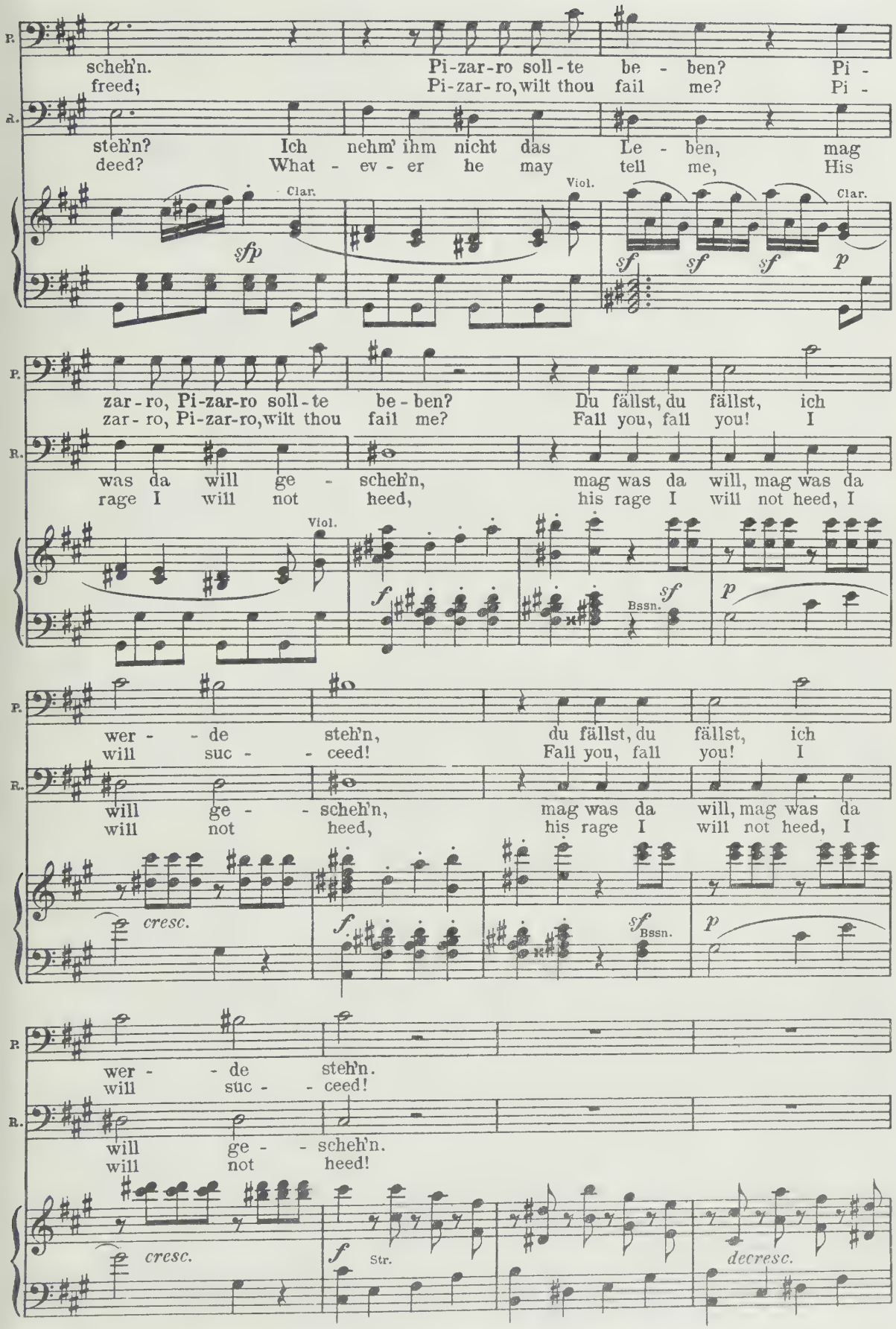
Allegro con brio.

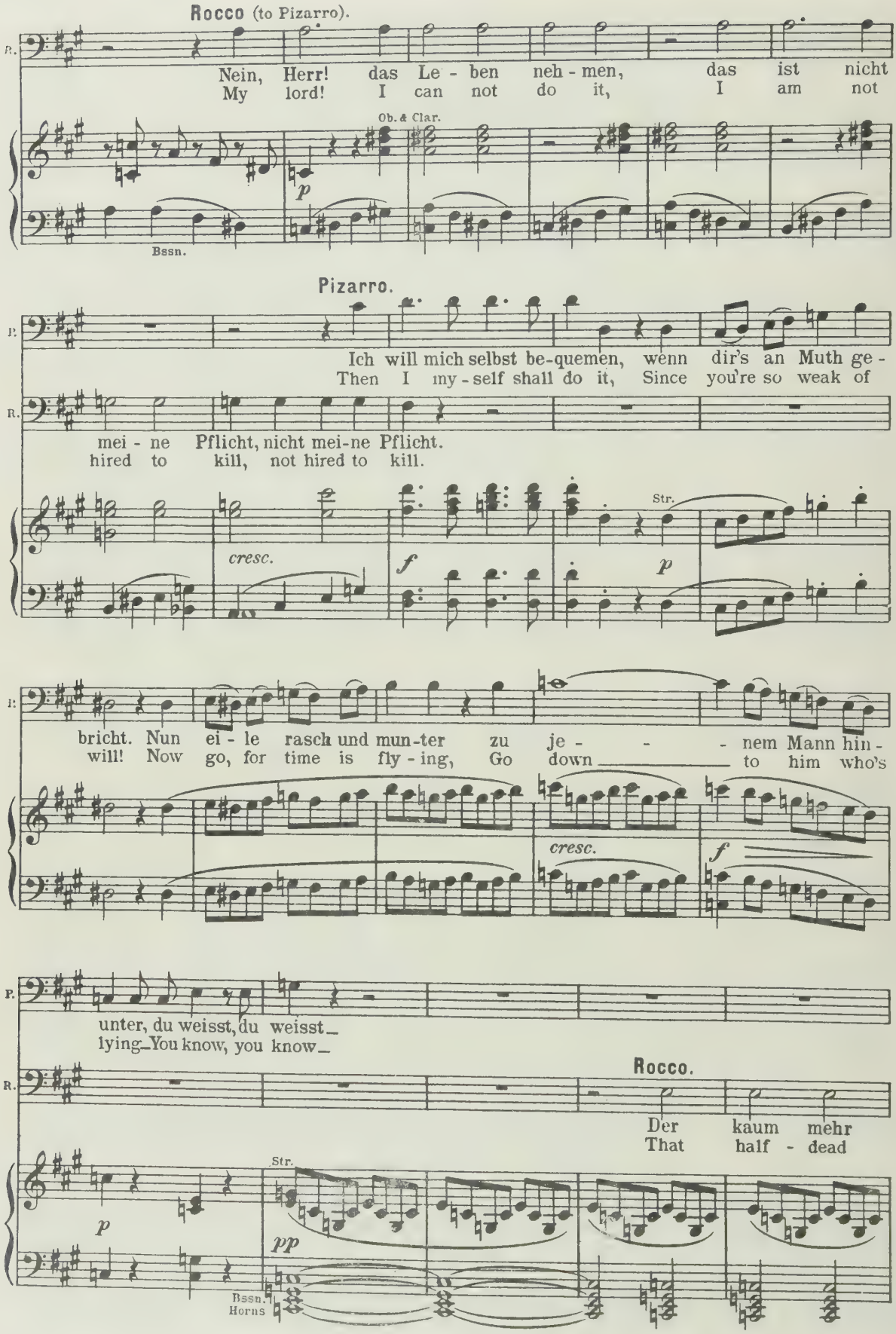


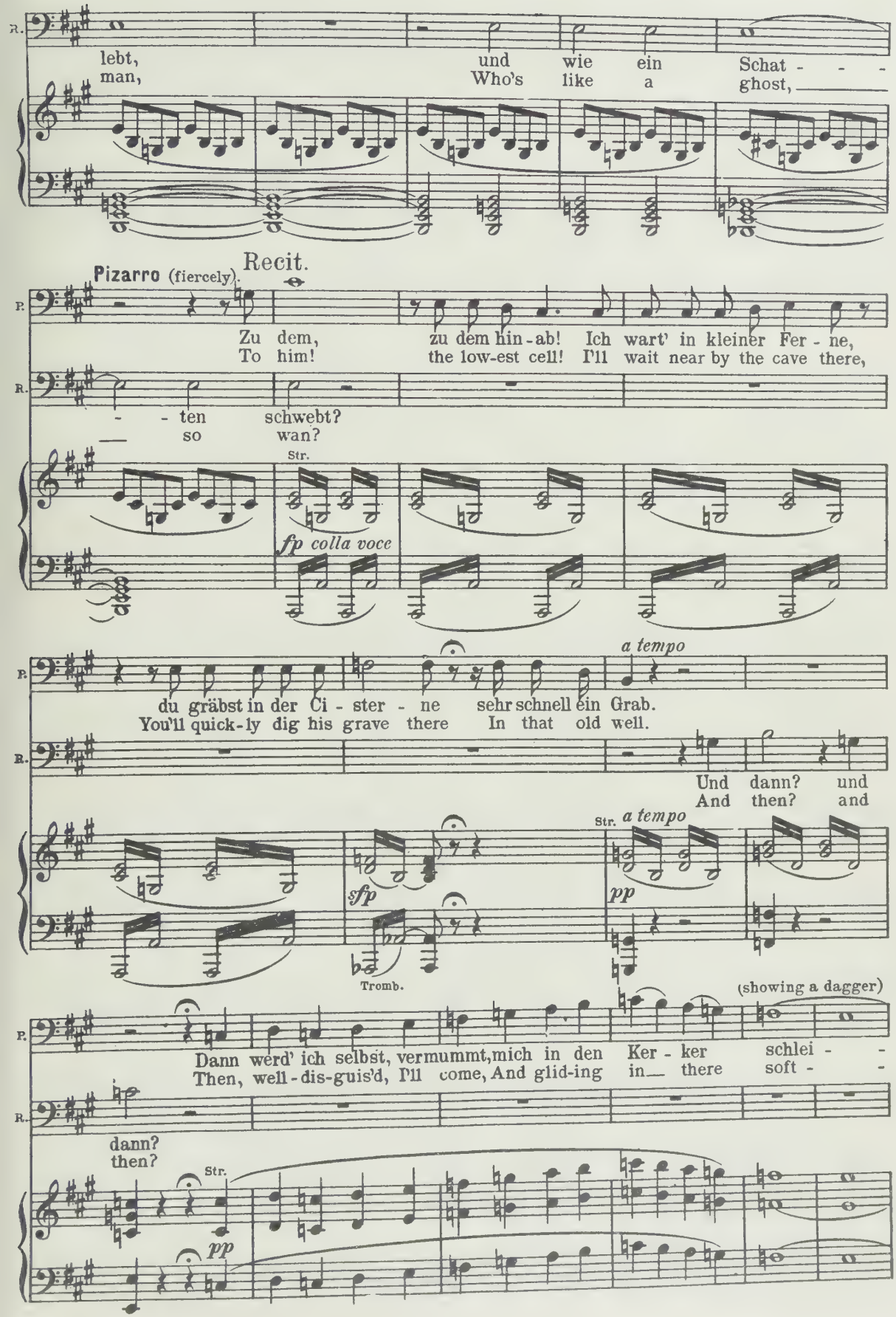

das geb' ich nur da - ran.
this, to be - gin, for you.
Rocco.
So sagt doch nur in Ei - le, wo -
Be sure, sir! I will heed you, What-
Wind
Du bist von kal - tem
I know you're cool and
mit ich dienen kann, wo - mit ich dienen kann.
ev - er I can do, what - ev - er I can do.
Str.
Blu - te, von un - ver - zag - tem Muthe durch
stead - y, And that you're al - ways ready My
Fl.,Bssn.
Ob.
Clar.
Viol.
lan - - gen, lan - - gen Dienst ge - wor - den.
ev - - 'ry, ev - - 'ry plan to fur - ther.
Rocco.
Was soll ich?
What would you?
Wind

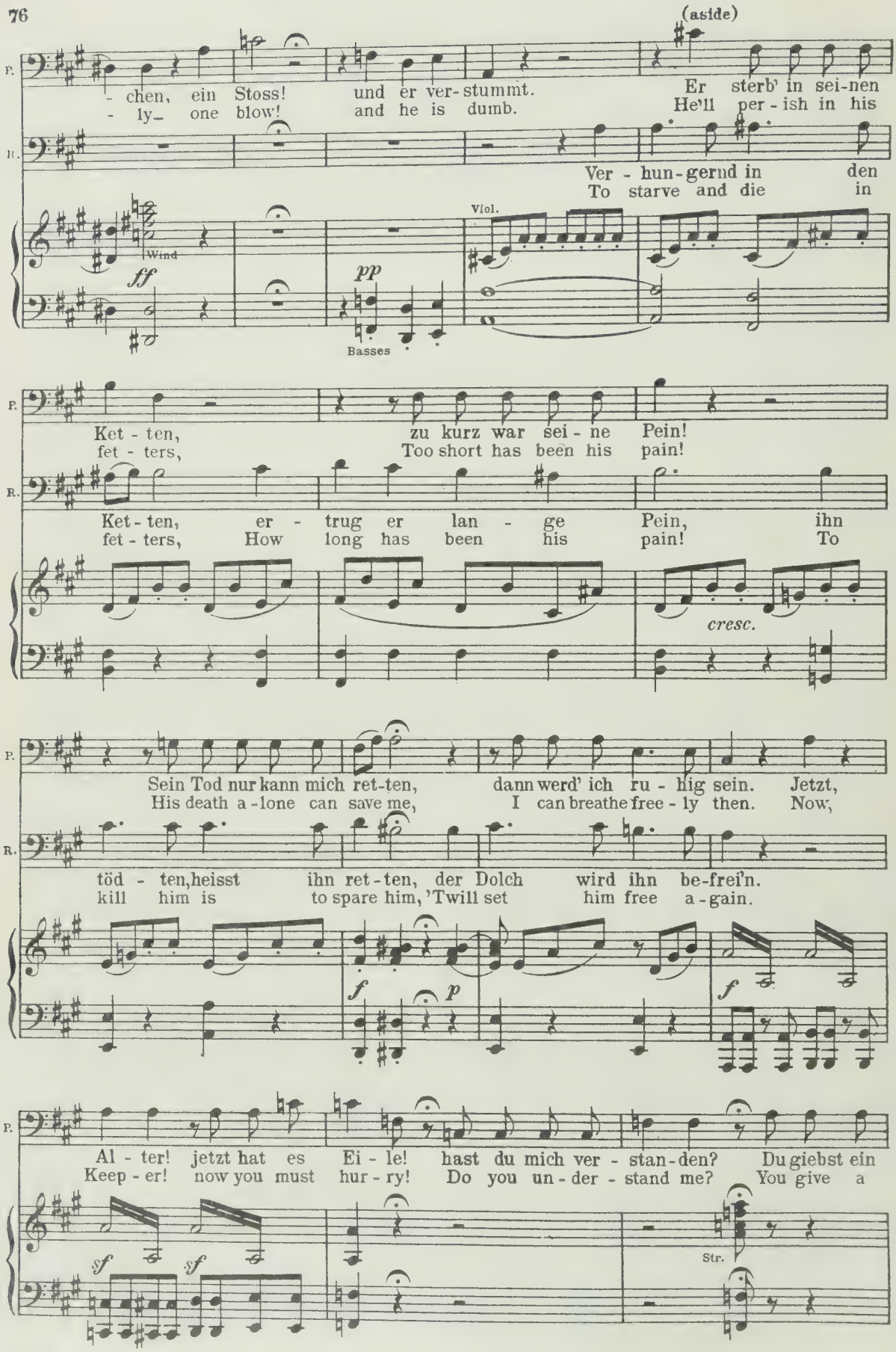

Mor - den!
Mur - ther!
(terrified)
Hö - re mich nur an! Du
You must hear the plan: You
Re-det, re-det!
Tell me, tell me!
Wie!
What!
Str.
cresc.
bebst? bist du ein Mann? bist du ein Mann?
shake! are you a man? are you a man?
Wir
We
Viol.
sf sf
f p
Vcello & Ob.
dür - fen gar nicht säu - men, dem Staa - te liegt da-
have no time to rea - son, There are af-fairs of
sfp
sfp
ran, den bö - sen Un - ter - than schnell aus dem Weg zu räu - men,
weight: A pris - on - er of state Must die at once for trea-son.
Rocco.
O Herr!
My lord!
Str.
p
Vcello

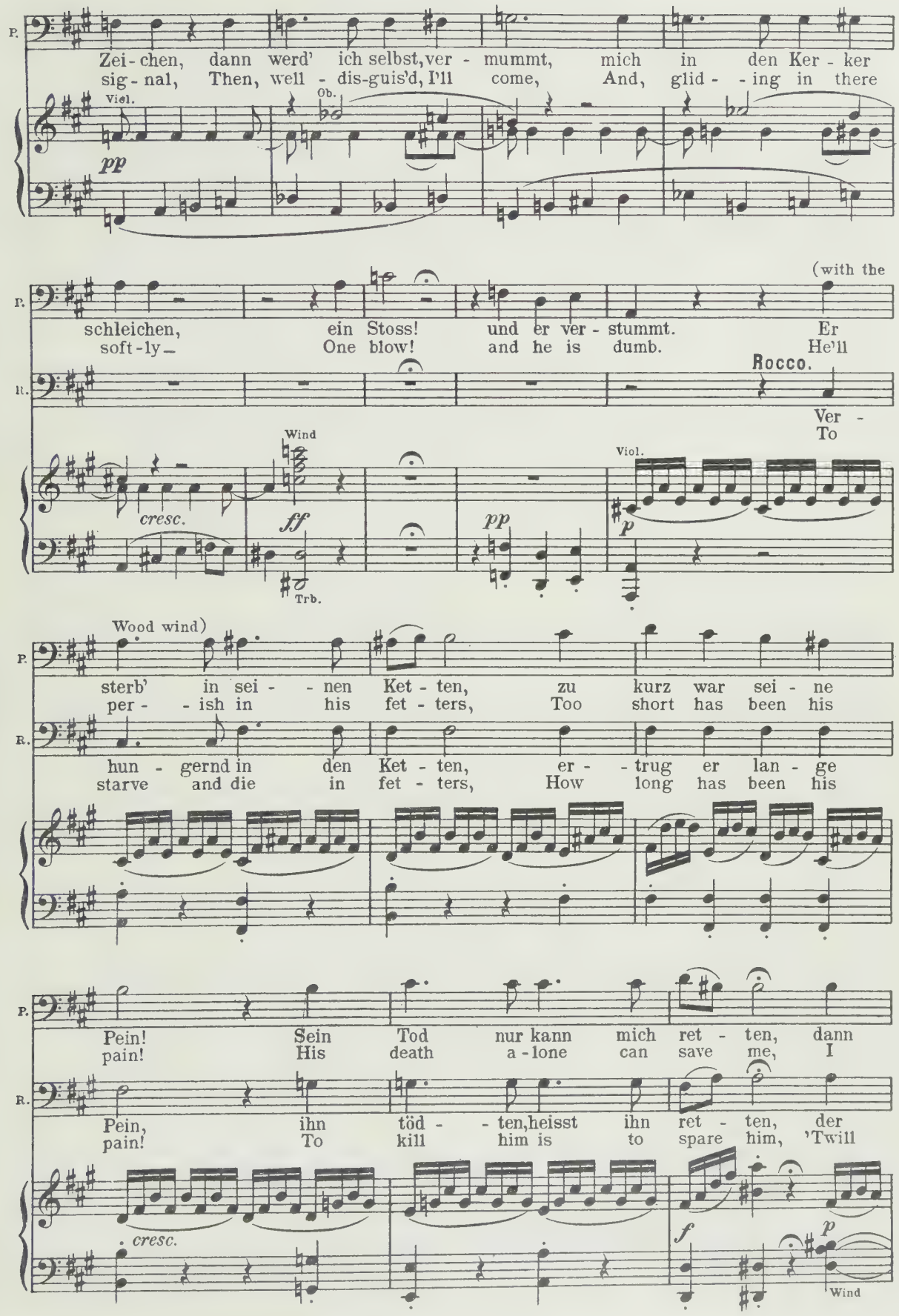

P.
dem Staa - te liegt da - ran,
There are af - fairs of weight:
Clar. & Ob.
sfp
den bö - - sen Un - ter - than schnell, schnell aus dem Weg zu
A pris - - on - er of state Must, must die at once for
sfp
ff
f
Viol.
p
räumen. Du stehst noch an? du stehst noch an?
treason. You would de - bate? You would de - bate?
Rocco.
R.
O Herr! O Herr!
My lord! My lord!
Str.
pp
(aside)
Er darf nicht län - - - ger le - ben, sonst ist's um mich ge -
No plan could now a - vail me, Were he a - live and
(aside)
die Glie - der fühl' ich be - ben, wie konnt' ich das be -
I fear my limbs will fail me! How could I do the
Viol.
sfp
sfp
sfp

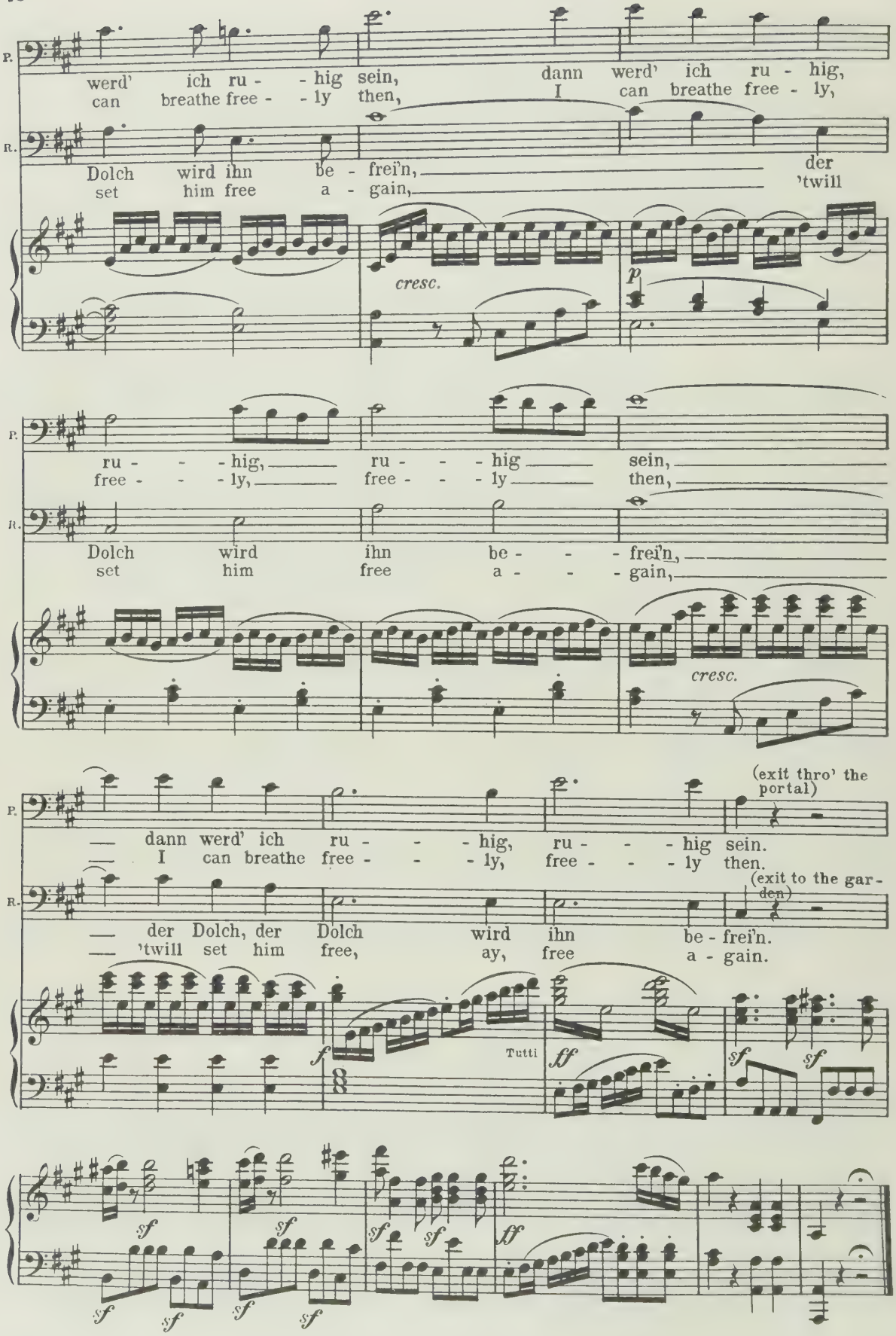

P.
scheh'n. Pi-zar-ro soll-te be-ben? Pi-
freed; Pi-zar-ro, wilt thou fail me? Pi-
R.
steh'n? Ich nehm' ihm nicht das Le-ben, mag
deed? What-ev-er he may tell me, His
Clar.
sfp
Viol.
sf sf sf
Clar.
p
P.
zar-ro, Pi-zar-ro soll-te be-ben? Du fällst, du fällst, ich
zar-ro, Pi-zar-ro, wilt thou fail me? Fall you, fall you! I
R.
was da will ge-scheh'n, mag was da will, mag was da
rage I will not heed, his rage I will not heed, I
Viol.
f
Bssn.
sf
p
P.
wer-de steh'n, du fällst, du fällst, ich
will suc-ceed! Fall you, fall you! I
R.
will ge-scheh'n, mag was da will, mag was da
will not heed, his rage I will not heed, I
cresc.
f
sf
Bssn.
p
P.
wer-de steh'n.
will suc-ceed!
R.
will ge-scheh'n.
will not heed!
cresc.
f
Str.
decresc.


Rocco (to Pizarro).
Nein, Herr! das Le - ben neh - men, das ist nicht
My lord! I can not do it, I am not
Ob. & Clar.
p
Bssn.
Pizarro.
Ich will mich selbst be-quemen, wenn dir's an Muth ge -
Then I my - self shall do it, Since you're so weak of
mei - ne Pflicht, nicht mei-ne Pflicht.
hired to kill, not hired to kill.
Str.
cresc.
f
p
bricht. Nun ei - le rasch und mun-ter zu je - - - nem Mann hin -
will! Now go, for time is fly - ing, Go down to him who's
cresc.
f
unter, du weisst, du weisst_
lying_You know, you know_
Rocco.
Der kaum mehr
That half - dead
Str.
p
pp
Bssn.
Horns

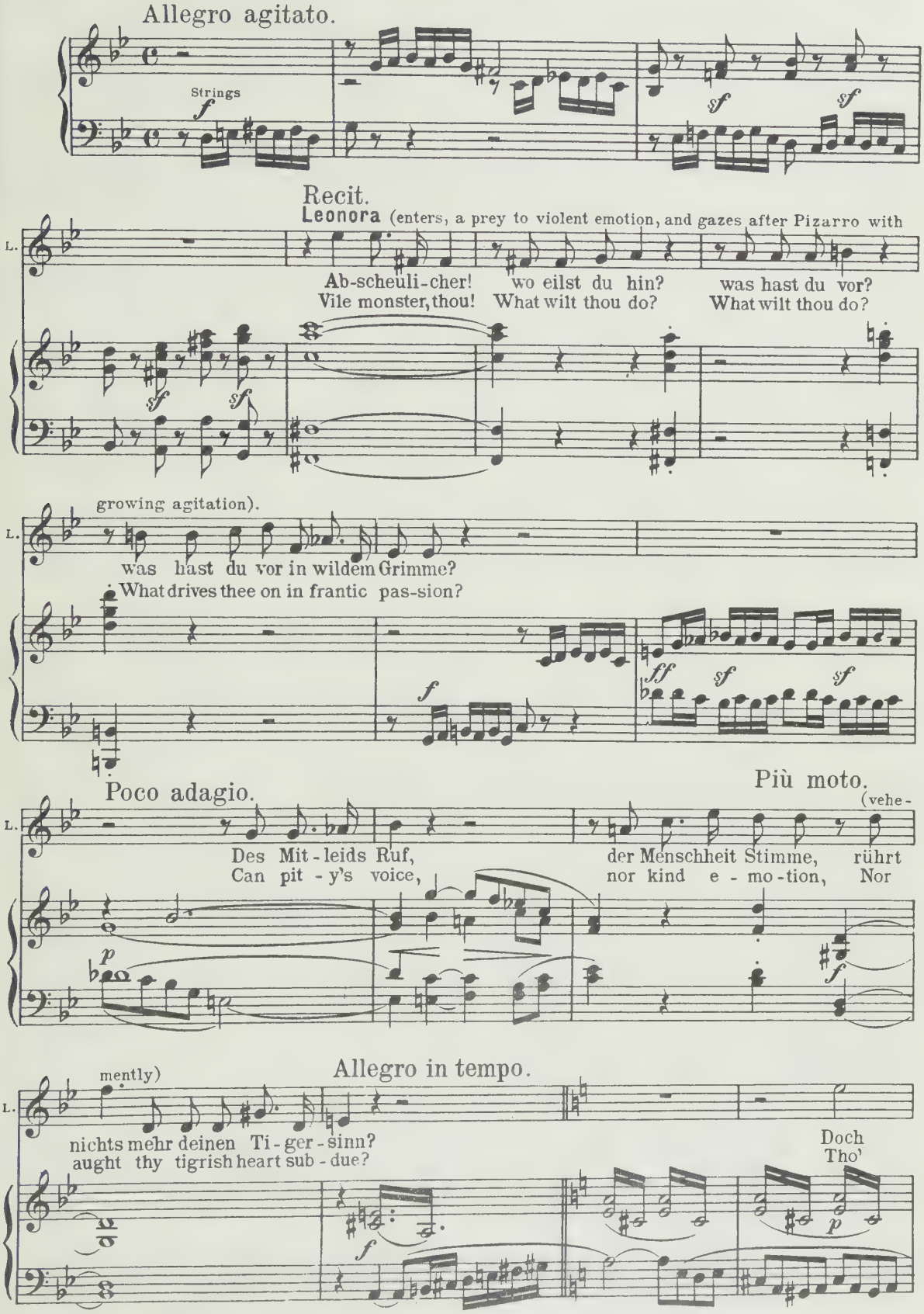

R.
lebt, man,
und wie ein Schat - - -
Who's like a ghost,
Recit.
Pizarro (fiercely).
P.
Zu dem, zu dem hin-ab! Ich wart' in kleiner Fer - ne,
To him! the low-est cell! I'll wait near by the cave there,
R.
- - ten schwebt?
— so wan?
Str.
fp colla voce
P.
a tempo
du gräbst in der Ci - ster - ne sehr schnell ein Grab.
You'll quick-ly dig his grave there In that old well.
R.
Und dann? und
And then? and
Str.
a tempo
sfp
pp
Tromb.
(showing a dagger)
P.
Dann werd' ich selbst, vermummt, mich in den Ker - ker schlei - -
Then, well-dis-guis'd, I'll come, And glid-ing in there soft - -
R.
dann?
then?
Str.
pp

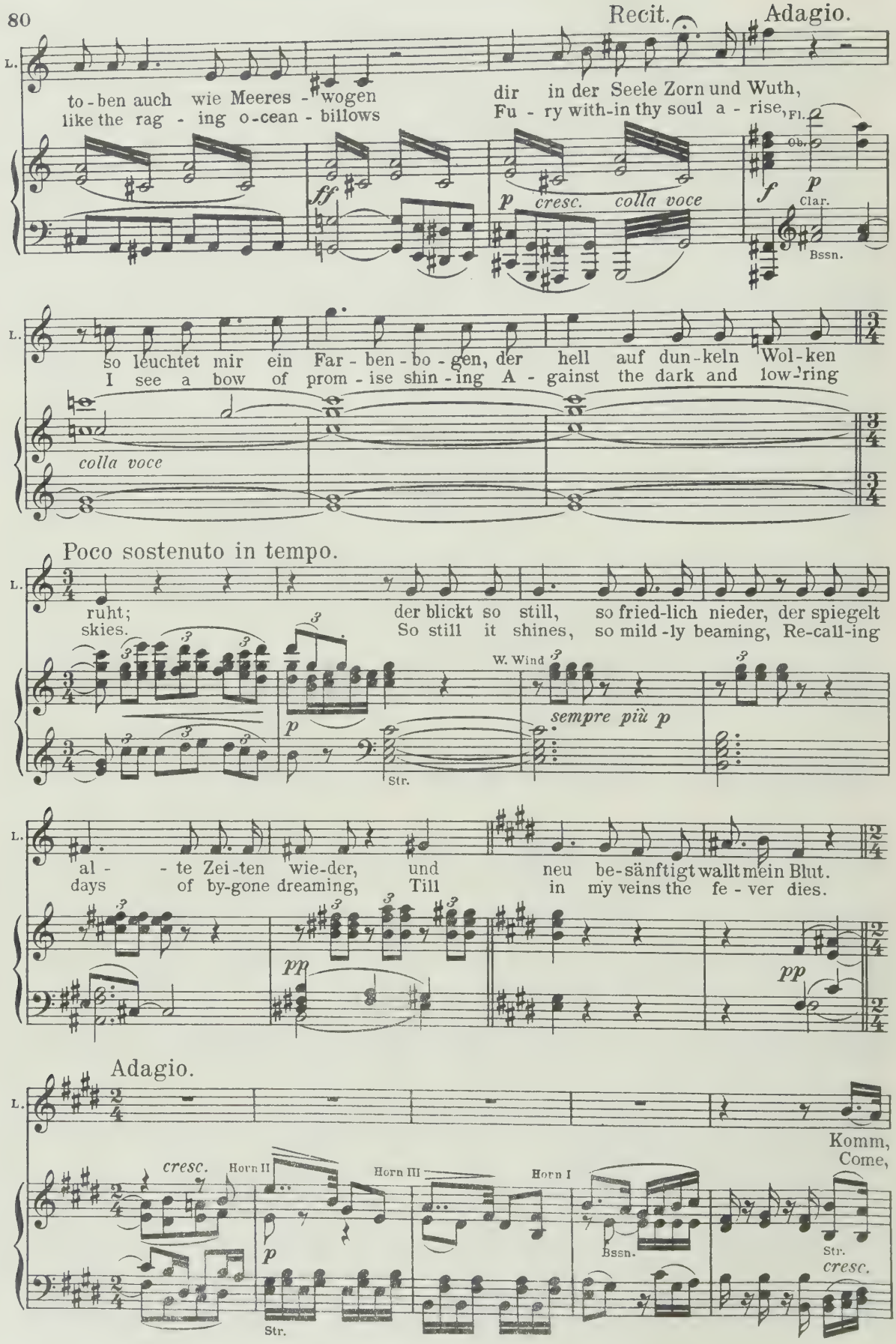

(aside)
P.
R.
- chen, ein Stoss! und er ver-stummt. Er sterb' in sei-nen
- ly_ one blow! and he is dumb. He'll per-ish in his
Ver - hun-gernd in den
To starve and die in
Wind
ff
pp
Basses
Viol.
Ket - ten, zu kurz war sei - ne Pein!
fet - ters, Too short has been his pain!
Ket - ten, er - trug er lan - ge Pein, ihn
fet - ters, How long has been his pain! To
cresc.
Sein Tod nur kann mich ret-ten, dann werd' ich ru - hig sein. Jetzt,
His death a-lone can save me, I can breathe free-ly then. Now,
töd - ten, heisst ihn ret-ten, der Dolch wird ihn be-frei'n.
kill him is to spare him, 'Twill set him free a-gain.
f
p
f
Al - ter! jetzt hat es Ei - le! hast du mich ver - stan-den? Du giebst ein
Keep - er! now you must hur - ry! Do you un-der - stand me? You give a
sf
sf
Str.

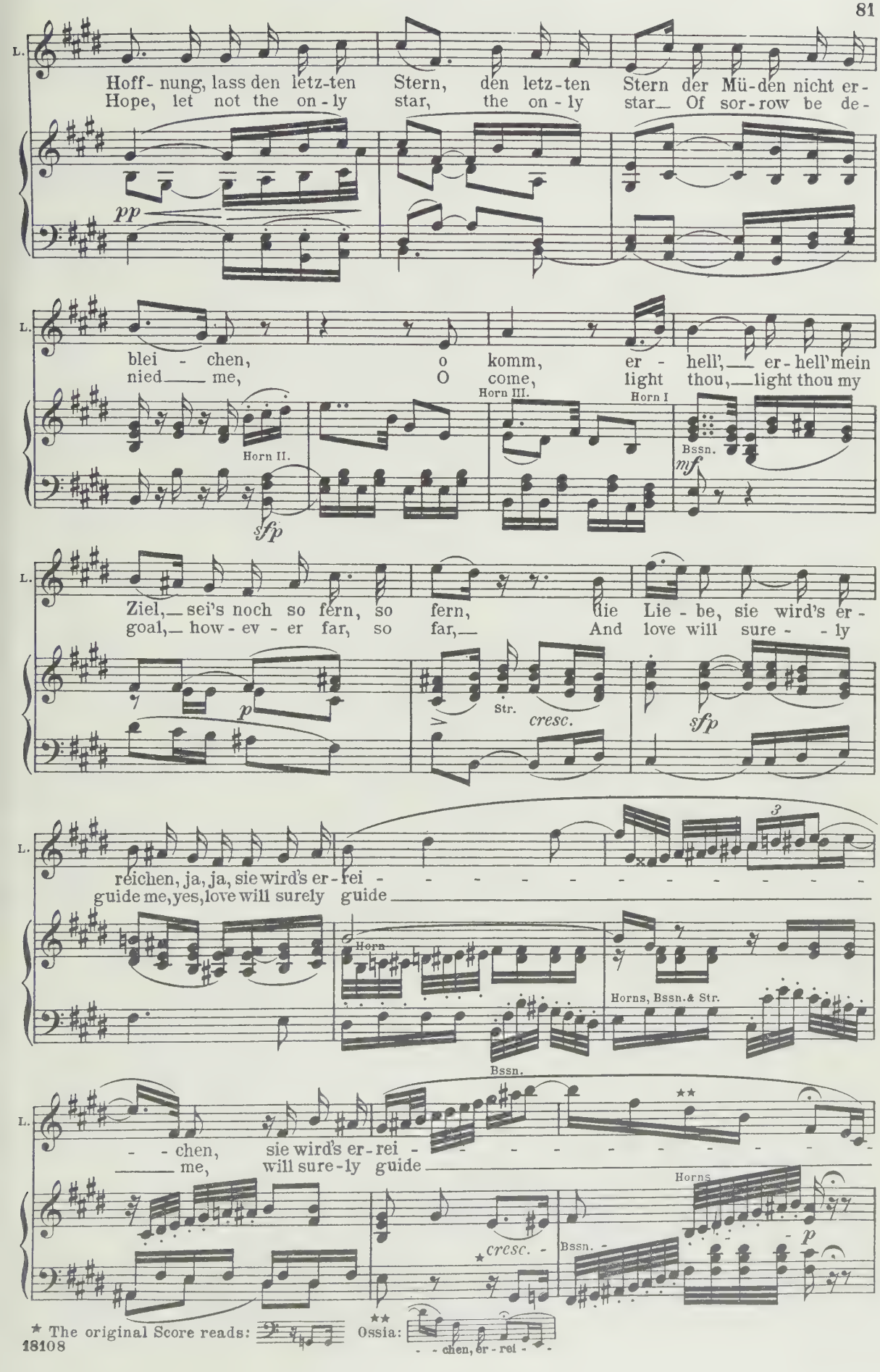

P.
Zei-chen, dann werd' ich selbst, ver-mummt, mich in den Ker-ker
sig-nal, Then, well-dis-guis'd, I'll come, And, glid-ing in there
Viol.
Ob.
pp
(with the
schleichen, ein Stoss! und er ver-stummt. Er
soft-ly— One blow! and he is dumb. He'll
R.
Rocco.
Ver-
To
Wind
cresc.
ff
Trb.
pp
Viol.
p
Wood wind)
sterb' in sei-nen Ket-ten, zu kurz war sei-ne
per-ish in his fet-ters, Too short has been his
hun-gernd in den Ket-ten, er-trug er lan-ge
starve and die in fet-ters, How long has been his
Pein! Sein Tod nur kann mich ret-ten, dann
pain! His death a-lone can save me, I
Pein, ihn töd-ten, heisst ihn ret-ten, der
pain! To kill him is to spare him, 'Twill
cresc.
f
p
Wind

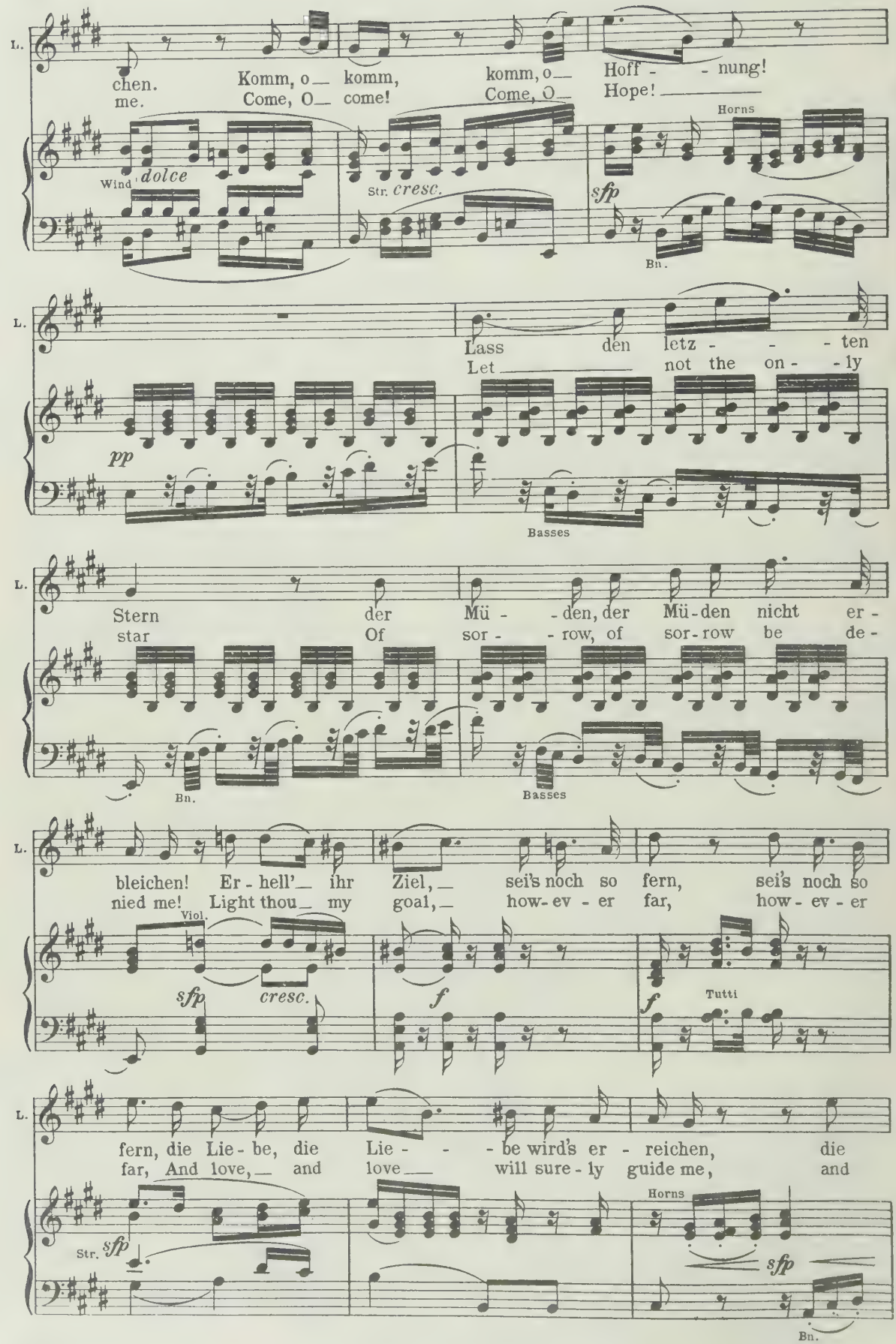

P.
werd' ich ru - - hig sein, dann werd' ich ru - hig,
can breathe free - - ly then, I can breathe free - ly,
R.
Dolch wird ihn be - frei'n, der
set him free a - gain, 'twill
cresc.
p
ru - - - hig, ru - - - hig sein,
free - - - ly, free - - - ly then,
Dolch wird ihn be - - frei'n,
set him free a - - gain,
cresc.
(exit thro' the portal)
dann werd' ich ru - - - hig, ru - - - hig sein.
I can breathe free - - - ly, free - - - ly then.
(exit to the garden)
der Dolch, der Dolch wird ihn be - frei'n.
'twill set him free, ay, free a - gain.
f
Tutti
ff
sf
sf
sf
sf
sf
sf
sf
sf
sf
ff

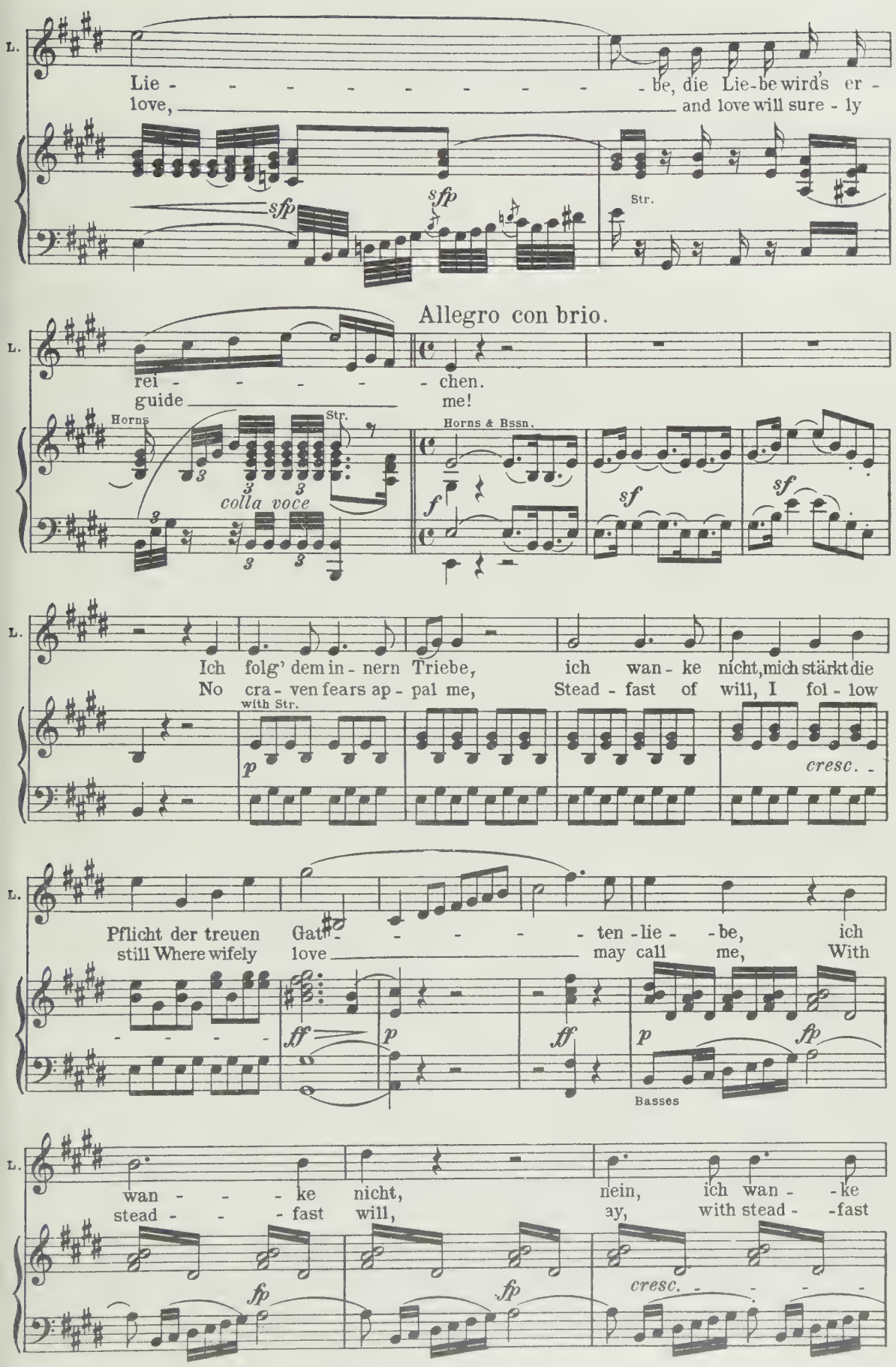
№ 9. Recitative and Aria.–„Abscheulicher! wo eilst du hin?“

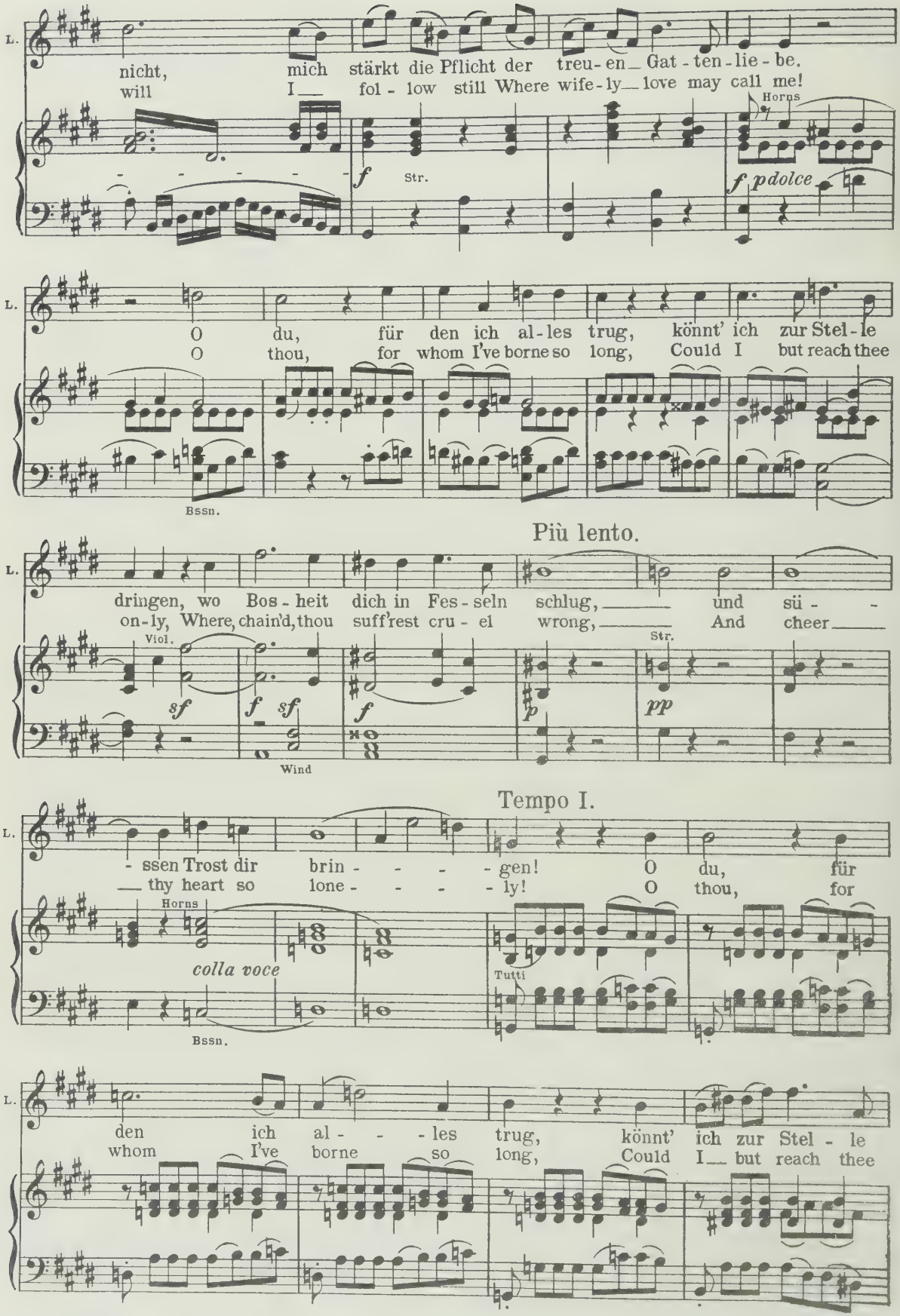


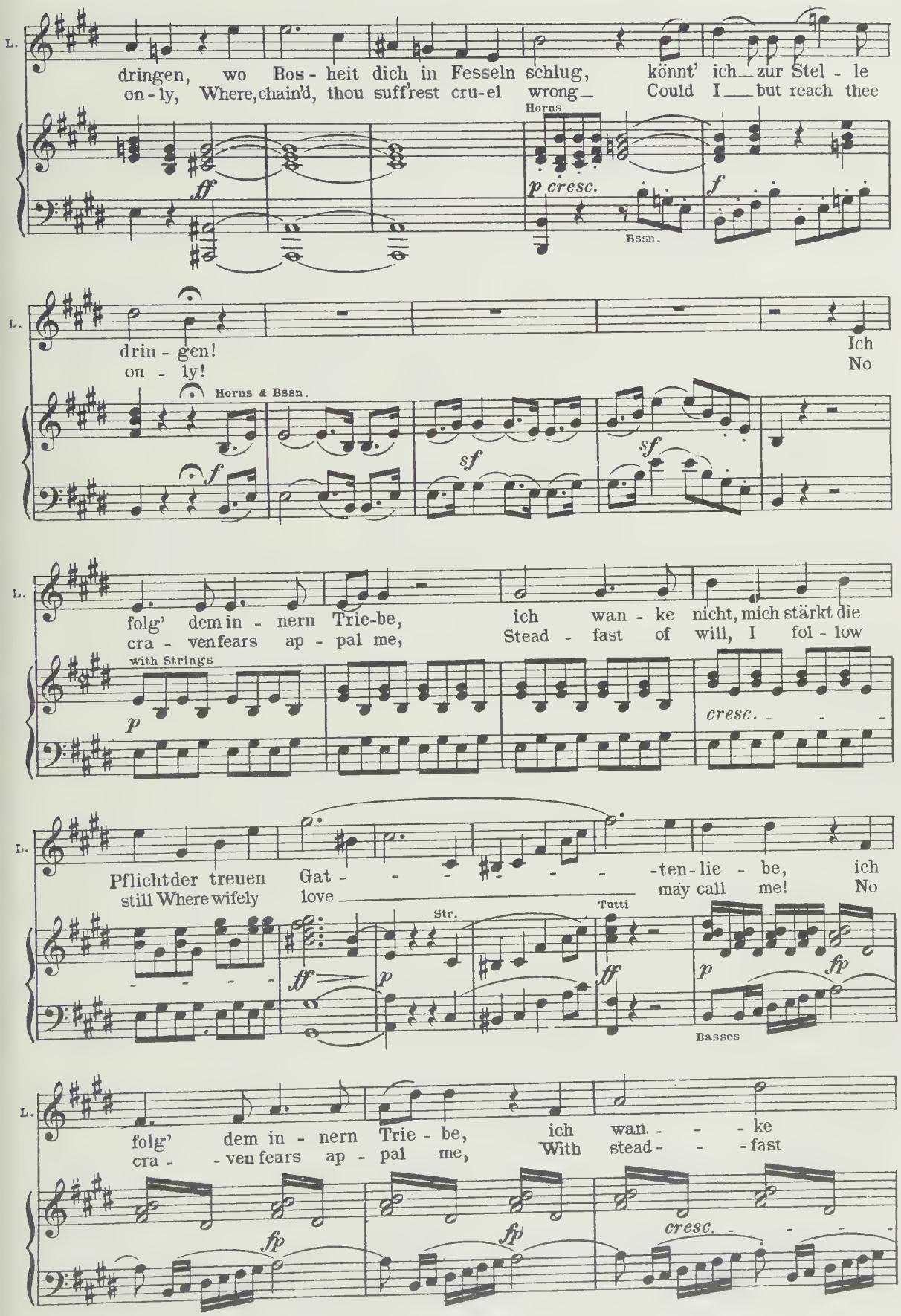

Recit.
Adagio.
L.
to-ben auch wie Meeres-wogen
like the rag-ing o-cean-billows
dir in der Seele Zorn und Wuth,
Fu-ry with-in thy soul a-rise,
Fl.
Ob.
ff
p cresc. colla voce
f
p
Clar.
Bssn.
so leuchtet mir ein Far-ben-bo-gen, der hell auf dun-keln Wol-ken
I see a bow of prom-ise shin-ing A-gainst the dark and low'-ring
colla voce
Poco sostenuto in tempo.
ruht;
skies.
der blickt so still, so fried-lich nieder, der spiegelt
So still it shines, so mild-ly beaming, Re-call-ing
W. Wind
sempre più p
Str.
al- -te Zei-ten wie-der, und neu be-sänftigt wallt mein Blut.
days of by-gone dreaming, Till in my veins the fe-ver dies.
pp
pp
Adagio.
Komm,
Come,
cresc.
Horn II
Horn III
Horn I
p
Bssn.
Str.
cresc.
Str.

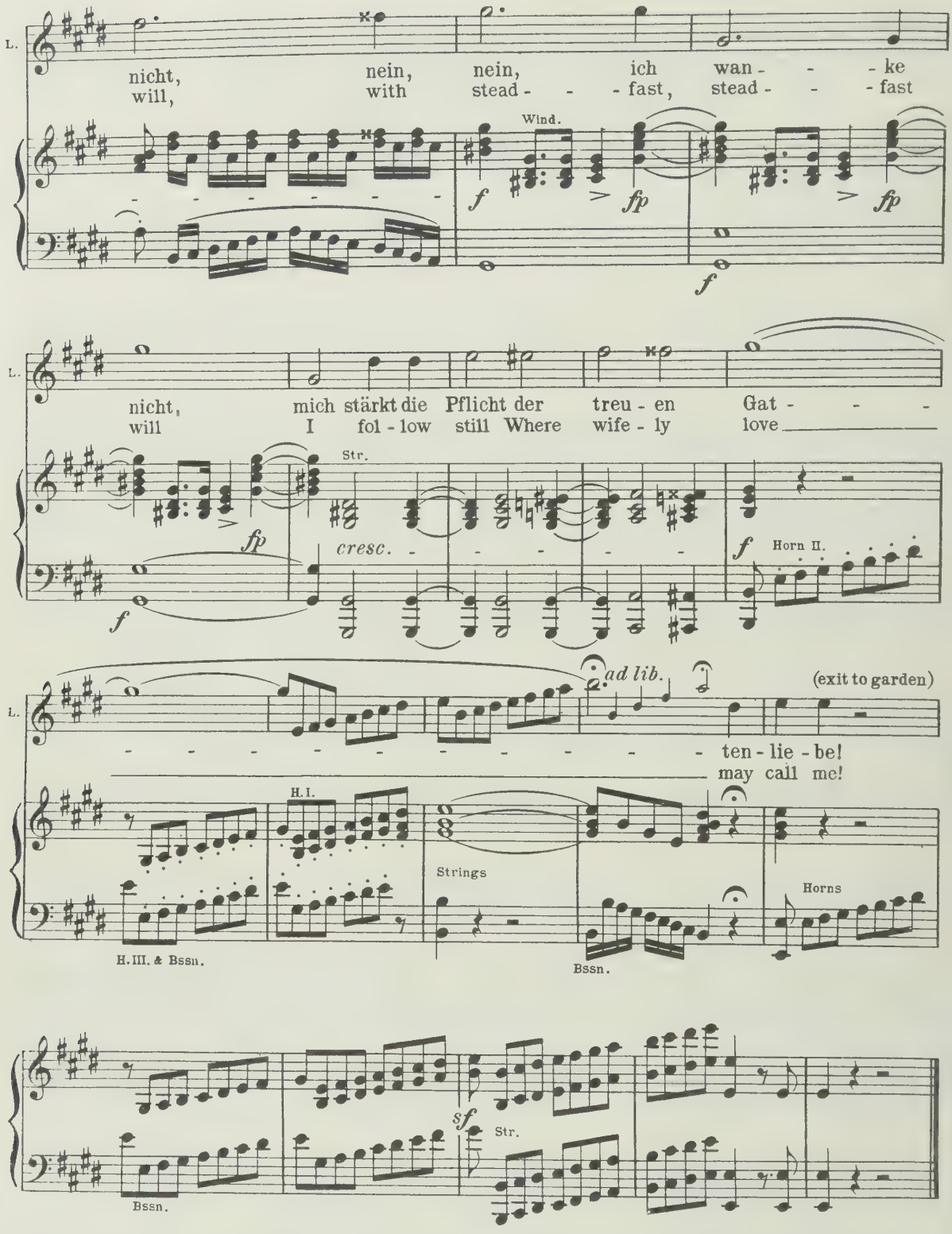

L.
Hoff - nung, lass den letz-ten Stern, den letz-ten Stern der Mü-den nicht er-
Hope, let not the on - ly star, the on - ly star Of sor-row be de-
pp
blei - chen, o komm, er - hell', er-hell' mein
nied me, O come, light thou, light thou my
Horn III.
Horn I
Horn II.
Bssn.
sfp
mf
Ziel, sei's noch so fern, so fern, die Lie - be, sie wird's er-
goal, how - ev - er far, so far, And love will sure - - ly
p
Str.
cresc.
sfp
reichen, ja, ja, sie wird's er-rei - - - - - - - - - - - -
guide me, yes, love will surely guide
3
Horn
Horns, Bssn. & Str.
Bssn.
- - chen, sie wird's er-rei - - - - - - - - - -
me, will sure-ly guide
Horns
cresc.
Bssn.
p
★ The original Score reads:
★★ Ossia:
- - chen, er - rei - -


L.
chen. Komm, o_ komm, komm, o_ Hoff - - nung!
me. Come, O_ come! Come, O_ Hope! _____
Wind dolce
Str. cresc.
sfp
Horns
Bn.
L.
Lass den letz - - - ten
Let _____ not the on - - ly
pp
Basses
L.
Stern der Mü - - den, der Mü-den nicht er -
star Of sor - - row, of sor-row be de -
Bn.
Basses
L.
bleichen! Er - hell'_ ihr Ziel,_ sei's noch so fern, sei's noch so
nied me! Light thou_ my goal,_ how-ev - er far, how - ev - er
Viol.
sfp cresc.
f
f
Tutti
L.
fern, die Lie - be, die Lie - - - be wird's er - reichen, die
far, And love,_ and love_ will sure - ly guide me, and
Str. sfp
Horns
sfp
Bn.


L.
Lie - - - - - - - - - - - be, die Lie-be wird's er -
love, and love will sure - ly
sfp
sfp
Str.
Allegro con brio.
L.
rei - - - - - - chen.
guide me!
Horns
Str.
colla voce
Horns & Bssn.
f
sf
sf
L.
Ich folg' dem in - nern Triebe, ich wan - ke nicht, mich stärkt die
No cra - ven fears ap - pal me, Stead - fast of will, I fol - low
with Str.
p
cresc.
L.
Pflicht der treuen Gat - - - - - ten - lie - - be, ich
still Where wifely love may call me, With
ff
p
ff
p
fp
Basses
L.
wan - - - - ke nicht, nein, ich wan - - ke
stead - - - - fast will, ay, with stead - - fast
fp
fp
cresc.


L.
nicht, mich stärkt die Pflicht der treu-en Gat-ten-lie-be.
will I fol-low still Where wife-ly love may call me!
Horns
f Str.
f p dolce
L.
O du, für den ich al-les trug, könnt' ich zur Stel-le
O thou, for whom I've borne so long, Could I but reach thee
Bssn.
Più lento.
L.
dringen, wo Bos-heit dich in Fes-seln schlug, und sü-
on-ly, Where, chain'd, thou suff'rest cru-el wrong, And cheer
Viol.
Str.
sf f sf f p pp
Wind
Tempo I.
L.
-ssen Trost dir brin-gen! O du, für
thy heart so lone-ly! O thou, for
Horns
colla voce
Tutti
Bssn.
L.
den ich al-les trug, könnt' ich zur Stel-le
whom I've borne so long, Could I but reach thee


L.
dringen, wo Bos - heit dich in Fesseln schlug, könnt' ich zur Stel - le
on - ly, Where, chain'd, thou suff'rest cru - el wrong Could I but reach thee
Horns
ff
p cresc.
Bssn.
f
L.
drin - gen! Ich
on - ly! No
Horns & Bssn.
f
sf
sf
L.
folg' dem in - nern Trie-be, ich wan - ke nicht, mich stärkt die
cra - ven fears ap - pal me, Stead - fast of will, I fol - low
with Strings
p
cresc.
L.
Pflicht der treuen Gat - - - - - ten - lie - be, ich
still Where wife-ly love may call me! No
Str.
Tutti
ff
p
ff
p
fp
Basses
L.
folg' dem in - nern Trie - be, ich wan - - - ke
cra - - ven fears ap - pal me, With stead - - - fast
fp
fp
cresc.



(Marzelline kommt aus dem Hause. Jaquino folgt ihr.)

Jaquino. Aber Marzelline –

Marzelline. Kein Wort, keine Silbe! Ich will nichts mehr von deinen albernen Liebesseufzern hören, dabei bleibt es.

(Enter Marcelline from house, followed by Jaquino.)

Jaquino. But Marcelline –

Marcelline. Not a word, not a syllable! I'll hear no more of your silly love-whinings – that settles it!

Jaquino. Wer das gesagt hätte, als ich mir vornahm, mich recht ordentlich in dich zu verlieben! Da war ich der gute, liebe Jaquino an allen Orten und Ecken. Aber seit dieser Fidelio —

Marzelline (rasch einfallend.) Ich leugne nicht, ich war dir gut, aber sieh', ich bin offenherzig, das war keine Liebe. Fidelio zieht mich weit mehr an, zwischen ihm und mir fühle ich eine weit grössere Übereinstimmung.

Jaquino. Eine Übereinstimmung mit einem solchen hergelaufenen Jungen, den der Vater aus blossem Mitleid am Thor dort aufgelesen hat, der — der —

Marzelline (ärgerlich.) Der arm und verlassen ist — und den ich doch heirathe.

Jaquino. Dass es ja nicht in meiner Gegenwart geschieht, ich möchte euch einen gewaltigen Streich spielen!

Rocco, Leonore (kommen aus dem Garten.)

Rocco. Was habt ihr beide denn wieder zu zanken?

Marzelline. Ach, Vater, er verfolgt mich immer.

Rocco. Warum denn?

Marzelline. Er will, dass ich ihn lieben, dass ich ihn heirathen soll.

Jaquino. Wenn sie mich nicht liebt, so soll sie mich wenigstens heirathen.

Rocco. Still! (Er blickt lachend auf Jaquino.) Nein, Jaquino, von deiner Heirath ist jetzt keine Rede, mich beschäftigen andere, klügere Absichten.

Marzelline. Ich verstehe, Vater. (Zärtlich leise) Fidelio!

Leonore. Brechen wir davon ab. — Rocco, ich ersuchte Euch schon einige Male, die armen Gefangenen, die hier über der Erde wohnen, in unsern Festungsgarten zu lassen. Ihr verspracht und verschobt es immer. Heute ist das Wetter so schön, der Gouverneur kommt um diese Zeit nicht hierher.

Marzelline. O ja! ich bitte mit ihm!

Rocco. Kinder, ohne Erlaubniss des Gouverneurs!

Marzelline. Aber er sprach so lange mit dir. Vielleicht sollst du ihm einen Gefallen thun und dann wird er es so genau nicht nehmen.

Rocco. Einen Gefallen! Du hast Recht, Marzelline. Auf diese Gefahr hin kann ich es wagen. Wohl denn, Jaquino und Fidelio, öffnet die leichteren Gefängnisse. Ich aber gehe zu Pizarro und halte ihn zurück, indem ich (zu Marzelline) für dein Bestes rede.

Marzelline (küsst ihm die Hand.) So recht, Vater!

Rocco (ab durch den Schlosseingang.) Jaquino (holt aus seinem Stübchen die Schlüssel.) Leonore (öffnet mit Jaquino die Gefängnissthüren und geht dann in Roccos Wohnung ab.) Jaquino, Marzelline (ab durch den Schlosseingang.)

Jaquino. Who would have thought it, when I made up my mind to fall downright in love with you! Then I was "dear, good Jaquino" here, there and everywhere! But since this Fidelio —

Marcelline (hastily interrupting). I won't deny that I liked you; but see, to be open with you, that was not love! Fidelio attracts me far more; between him and me I feel a much greater congeniality.

Jaquino. Congeniality — with such a young vagabond, that your father picked up by the gate from pure pity, that — that —

Marcelline (vexed). That is poor and forsaken — and that I shall marry for all that!

Jaquino. Don't let it happen in my presence — I might do something you'd be eternally sorry for!

(Enter Rocco and Leonora from garden.)

Rocco. What are you two quarreling about again?

Marcelline. Oh, Father, he is after me all the time!

Rocco. What for?

Marcelline. He wants me to love him — to marry him.

Jaquino. If she doesn't love me, at least she might marry me!

Rocco. Hush! (Looking at Jaquino with a smile.) No, Jaquino, we shall waste no more words about your marriage; I am occupied with other and more sensible projects.

Marcelline. I understand, Father. (Low and fondly.) Fidelio!

Leonora. Let us change the subject. — Rocco, I have already begged you several times to allow the poor prisoners, who dwell here aboveground, to walk in our garden. You have always promised, and put it off. To-day the weather is so lovely, and the Overseer does not come to us at this hour.

Marcelline. O yes! I beg you, too!

Rocco. Children! without the Overseer's permission!

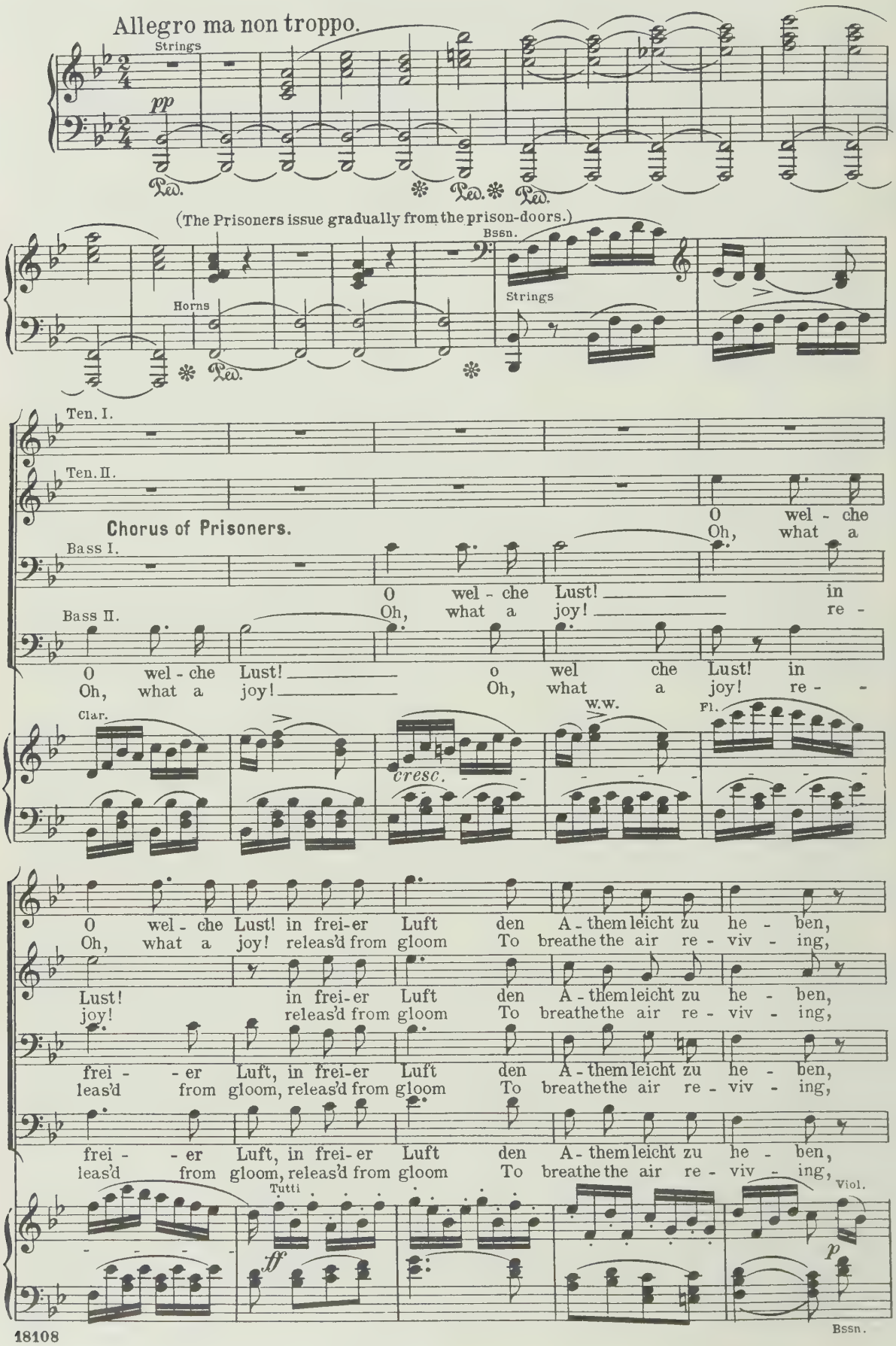
Marcelline. But he was talking with you so long: perhaps he wants you to do him a favor, and then he would not be so very particular.

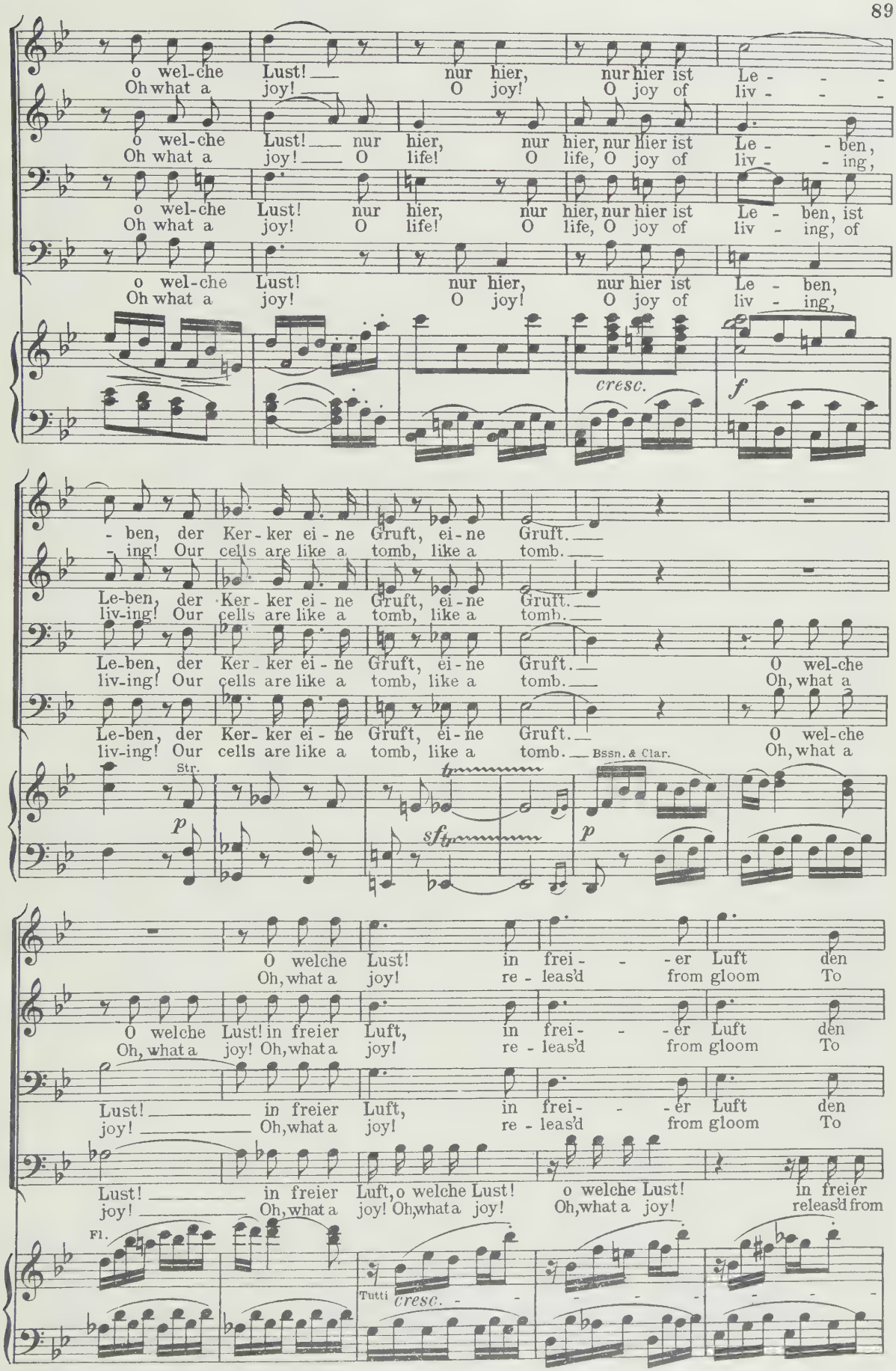
Rocco. A favor! You are right, Marcelline; now I think of that, I can take the risk. Good; Jaquino and Fidelio, open the cells aboveground. Meantime I shall go to Pizarro and keep him away, while persuading him for your benefit (to Marcelline).

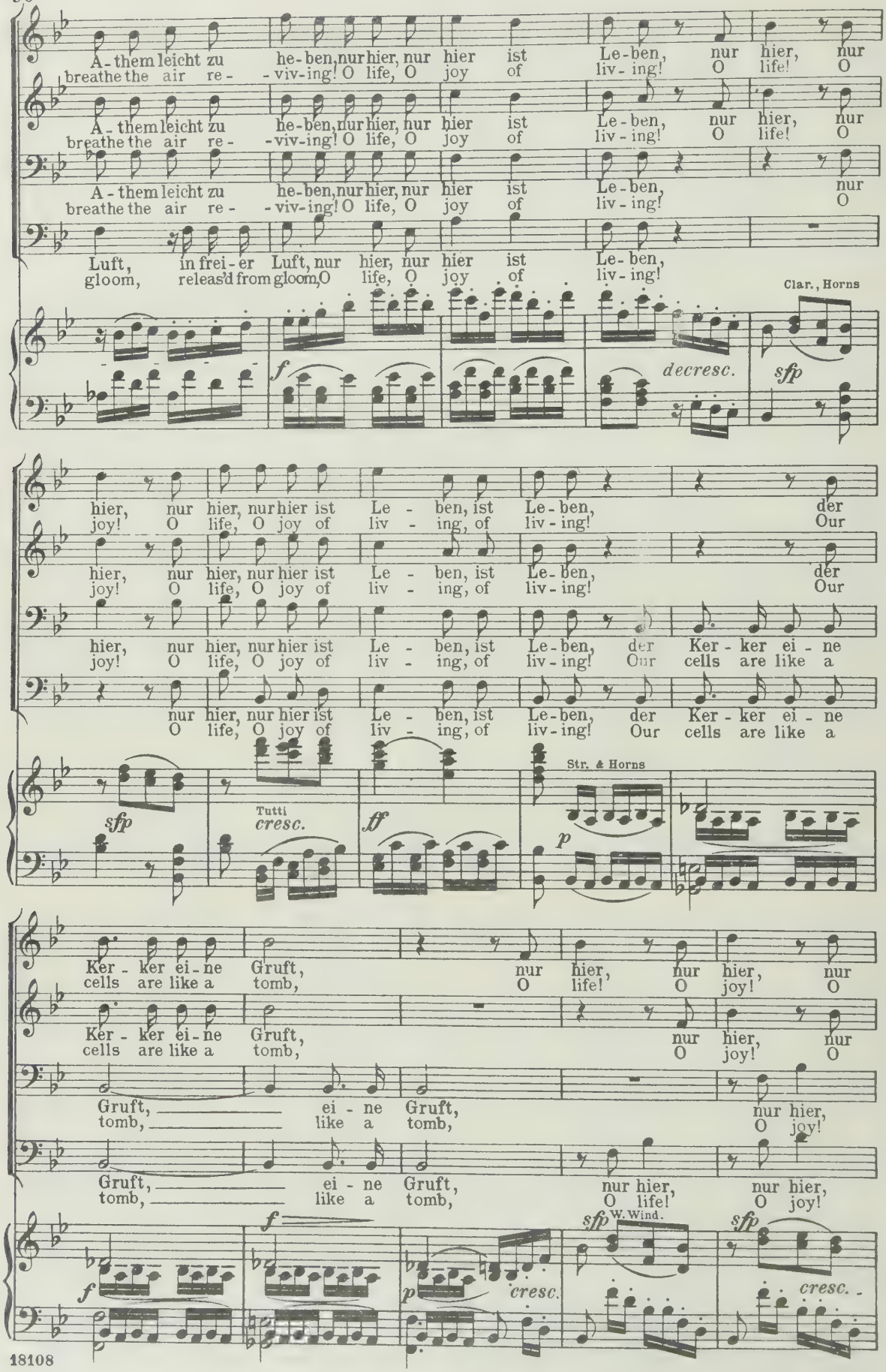
Marcelline (kissing his hand). That is right, Father!

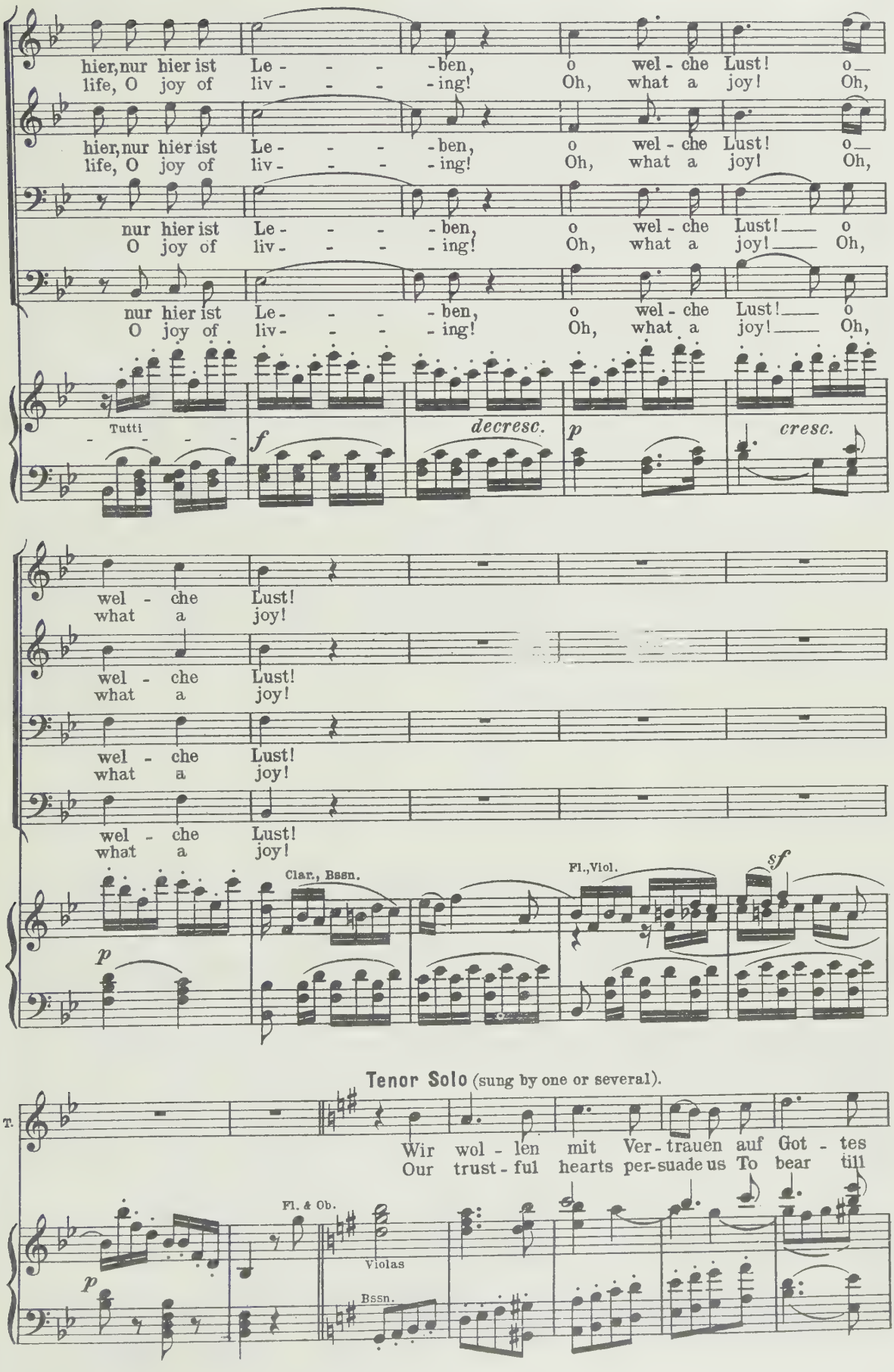
(Exit Rocco through the castle gate. Jaquino fetches the keys from his room. Leonora helps him unlock the prison-doors, then exit into Rocco's house. Exeunt Jaquino and Marcelline through the castle gate.)

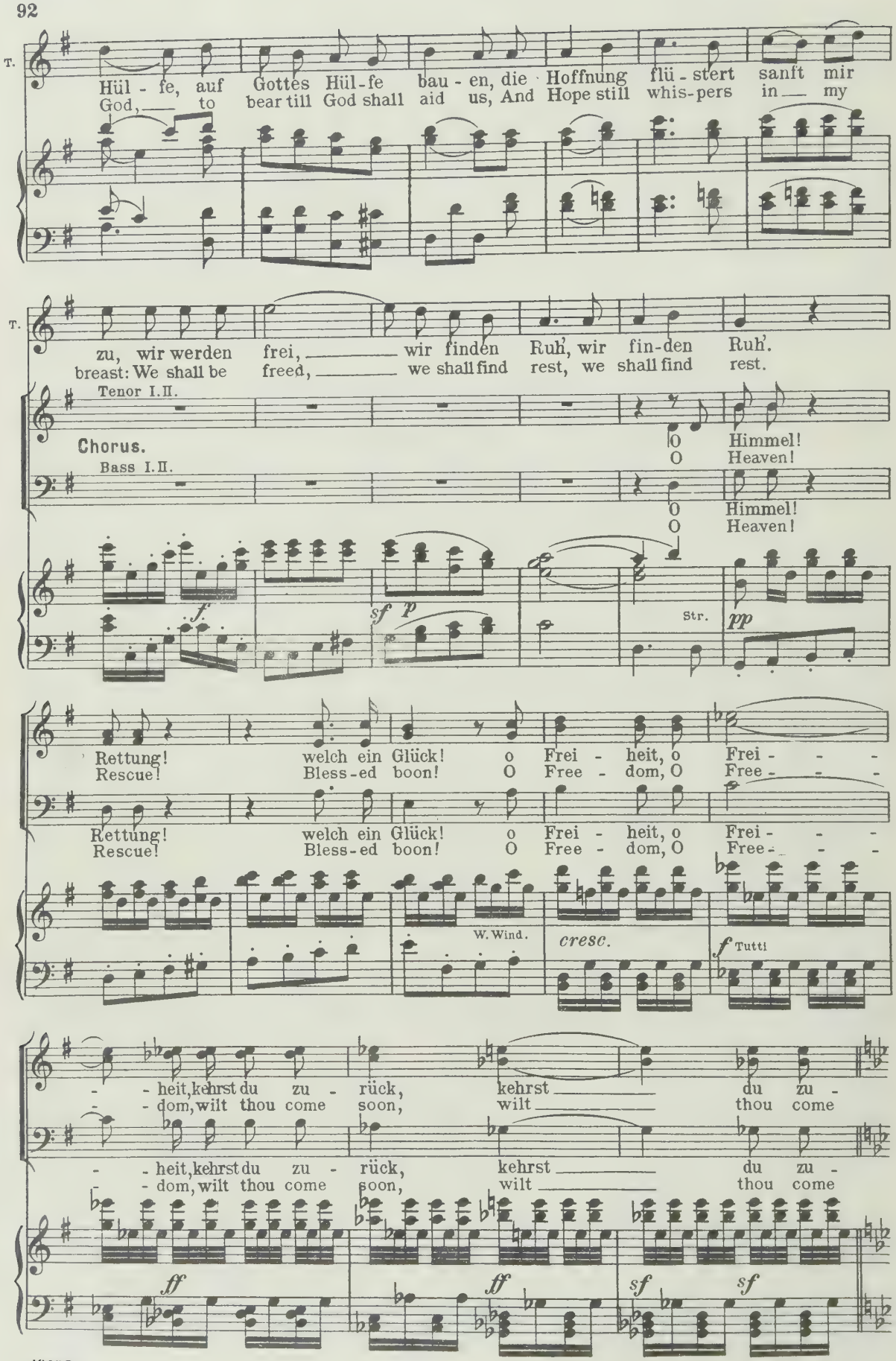
№ 10. Finale.-Chorus:-„O welche Lust!“

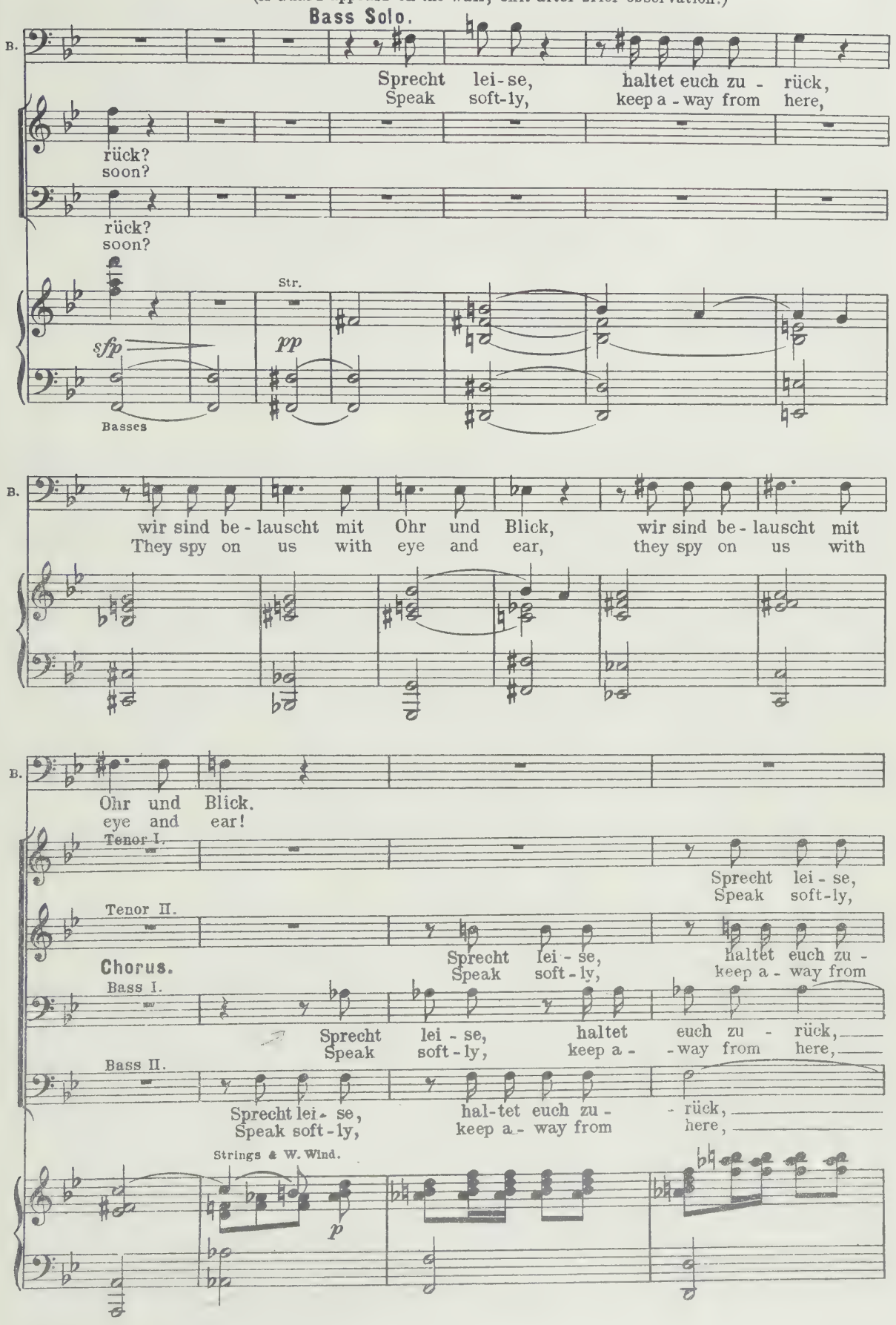


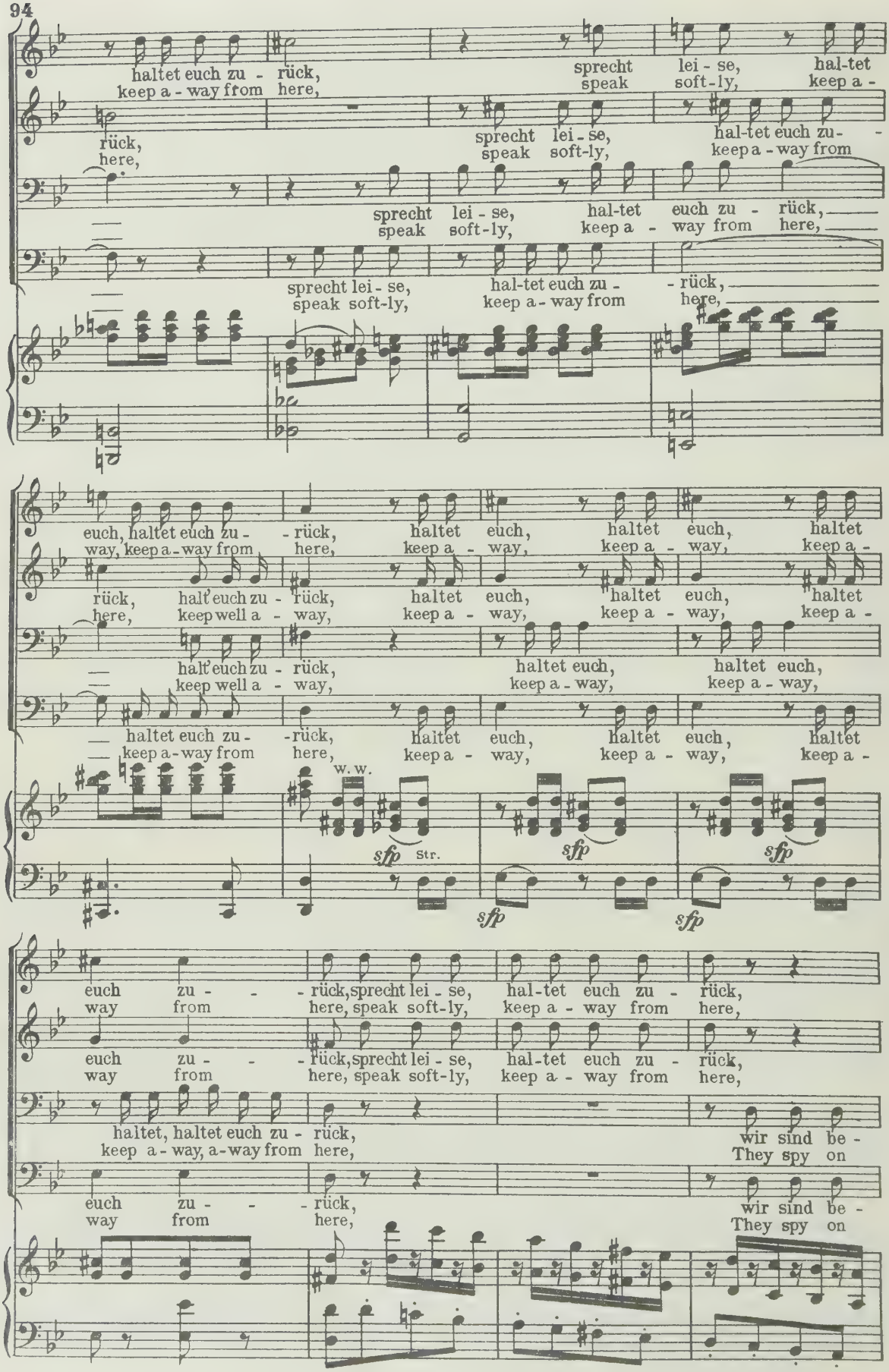

o wel-che Lust! nur hier, nur hier ist Le - - -
Oh what a joy! O joy! O joy of liv - - -
o wel-che Lust! nur hier, nur hier, nur hier ist Le - - ben,
Oh what a joy! O life! O life, O joy of liv - - ing,
o wel-che Lust! nur hier, nur hier, nur hier ist Le - ben, ist
Oh what a joy! O life! O life, O joy of liv - ing, of
o wel-che Lust! nur hier, nur hier ist Le - ben,
Oh what a joy! O joy! O joy of liv - ing,
cresc.
f
- ben, der Ker - ker ei - ne Gruft, ei - ne Gruft.
- ing! Our cells are like a tomb, like a tomb.
Le-ben, der Ker - ker ei - ne Gruft, ei - ne Gruft.
liv-ing! Our cells are like a tomb, like a tomb.
Le-ben, der Ker - ker ei - ne Gruft, ei - ne Gruft. O wel-che
liv-ing! Our cells are like a tomb, like a tomb. Oh, what a
Le-ben, der Ker - ker ei - ne Gruft, ei - ne Gruft. O wel-che
liv-ing! Our cells are like a tomb, like a tomb. Oh, what a
Bssn. & Clar.
Str.
p
sfp
p
O welche Lust! in frei - - - er Luft den
Oh, what a joy! re - leas'd from gloom To
O welche Lust! in freier Luft, in frei - - - er Luft den
Oh, what a joy! Oh, what a joy! re - leas'd from gloom To
Lust! in freier Luft, in frei - - - er Luft den
joy! Oh, what a joy! re - leas'd from gloom To
Lust! in freier Luft, o welche Lust! o welche Lust! in freier
joy! Oh, what a joy! Oh, what a joy! Oh, what a joy! releas'd from
Fl.
Tutti
cresc.

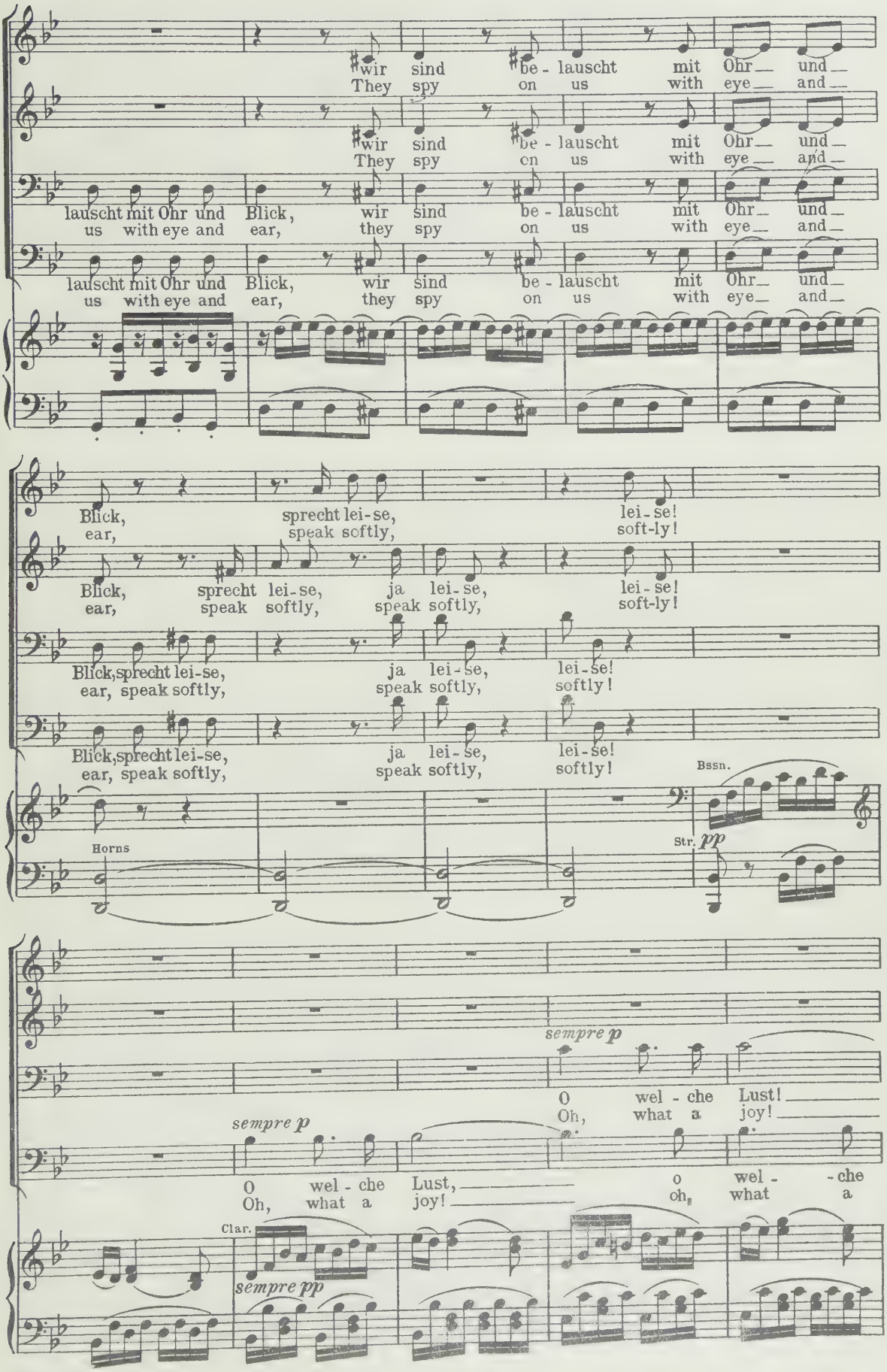

A - them leicht zu he - ben, nur hier, nur hier ist Le - ben, nur hier, nur
breathe the air re - - viv - ing! O life, O joy of liv - ing! O life! O
A - them leicht zu he - ben, nur hier, nur hier ist Le - ben, nur hier, nur
breathe the air re - - viv - ing! O life, O joy of liv - ing! O life! O
A - them leicht zu he - ben, nur hier, nur hier ist Le - ben, nur
breathe the air re - - viv - ing! O life, O joy of liv - ing! O
Luft, in frei - er Luft, nur hier, nur hier ist Le - ben,
gloom, releas'd from gloom, O life, O joy of liv - ing!
Clar., Horns
f
decresc.
sfp
hier, nur hier, nur hier ist Le - ben, ist Le - ben, der
joy! O life, O joy of liv - ing, of liv - ing! Our
hier, nur hier, nur hier ist Le - ben, ist Le - ben, der
joy! O life, O joy of liv - ing, of liv - ing! Our
hier, nur hier, nur hier ist Le - ben, ist Le - ben, der Ker - ker ei - ne
joy! O life, O joy of liv - ing, of liv - ing! Our cells are like a
nur hier, nur hier ist Le - ben, ist Le - ben, der Ker - ker ei - ne
O life, O joy of liv - ing, of liv - ing! Our cells are like a
sfp
Tutti
cresc.
ff
Str. & Horns
p
Ker - ker ei - ne Gruft, nur hier, nur hier, nur
cells are like a tomb, O life! O joy! O
Ker - ker ei - ne Gruft, nur hier, nur
cells are like a tomb, O joy! O
Gruft, ei - ne Gruft, nur hier,
tomb, like a tomb, O joy!
Gruft, ei - ne Gruft, nur hier, nur hier,
tomb, like a tomb, O life! O joy!
f
f
p
cresc.
sfp
W. Wind.
sfp
cresc.

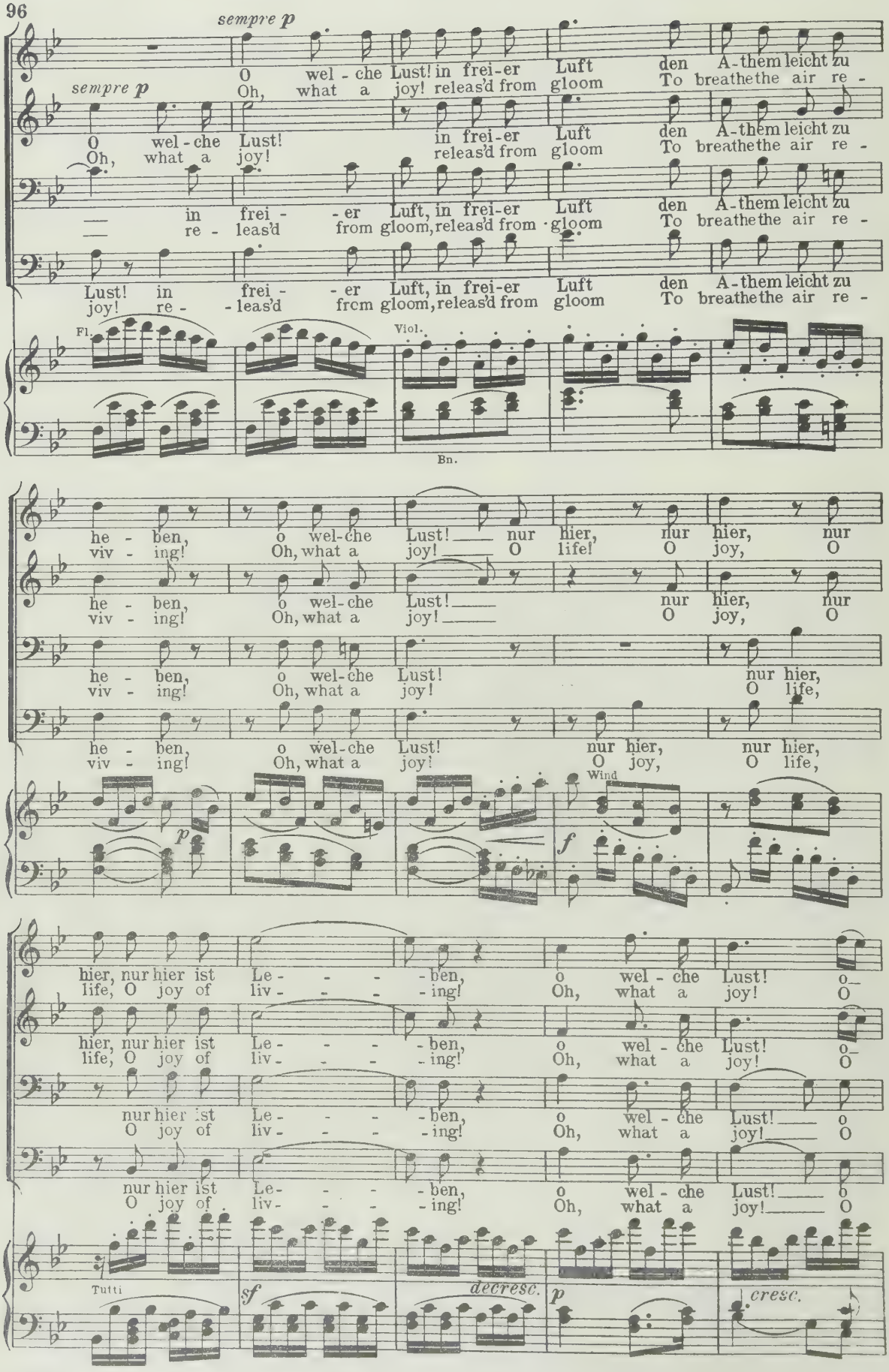

hier, nur hier ist Le - - - - ben, o wel - che Lust! o
life, O joy of liv - - - - ing! Oh, what a joy! Oh,
Tutti
f
decresc.
p
cresc.
Clar., Bssn.
Fl., Viol.
sf
Tenor Solo (sung by one or several).
T.
Wir wol - len mit Ver - trauen auf Got - tes
Our trust - ful hearts per-suade us To bear till
Fl. & Ob.
Violas
Bssn.

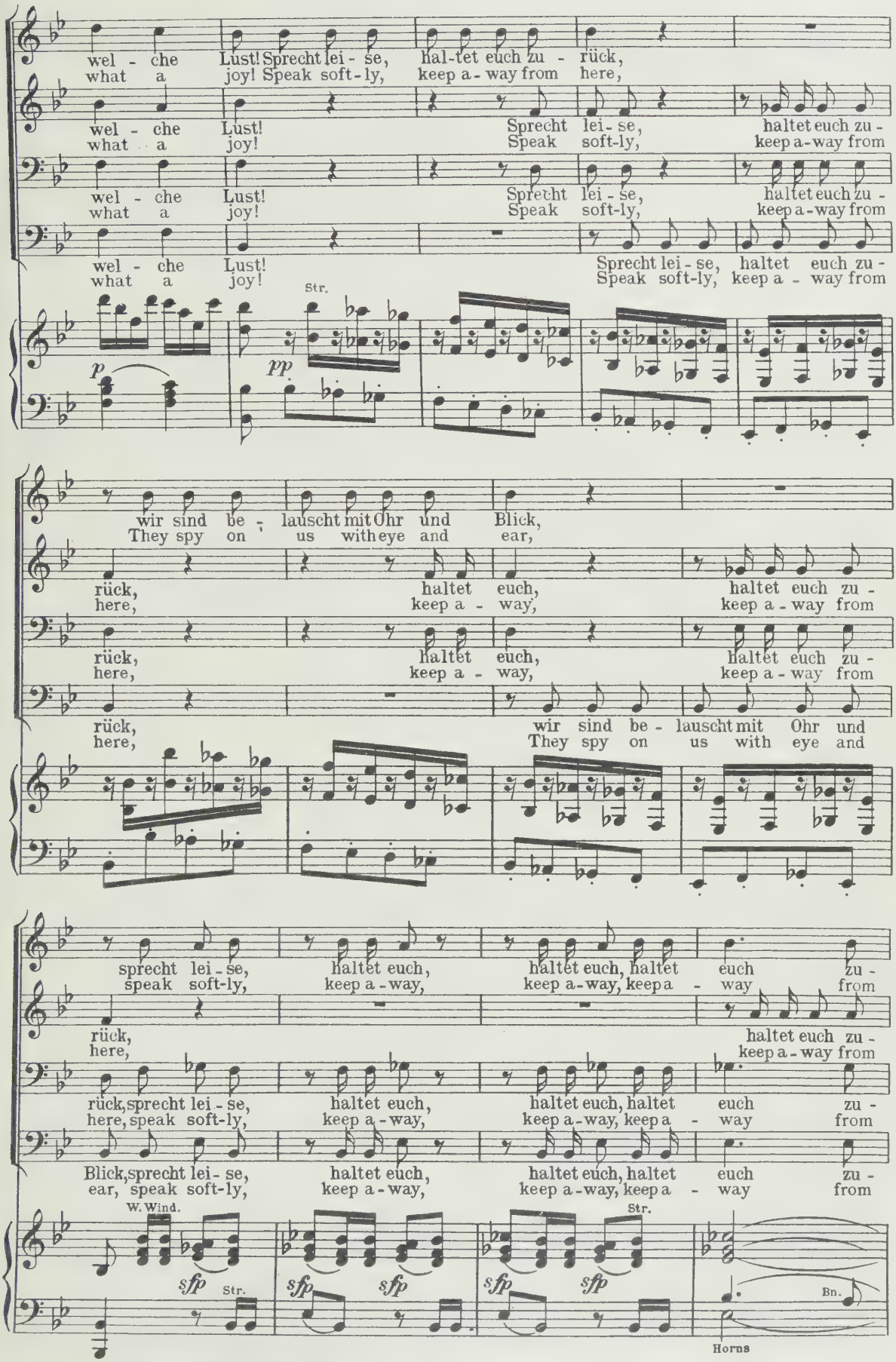

T.
Hül - fe, auf Gottes Hül-fe bau - en, die Hoffnung flü - stert sanft mir
God, to bear till God shall aid us, And Hope still whis-pers in my
T.
zu, wir werden frei, wir finden Ruh', wir fin-den Ruh'.
breast: We shall be freed, we shall find rest, we shall find rest.
Tenor I.II.
Chorus.
Bass I.II.
O Himmel!
O Heaven!
O Himmel!
O Heaven!
f
sf p
Str.
pp
Rettung! welch ein Glück! o Frei - heit, o Frei - - -
Rescue! Bless-ed boon! O Free - dom, O Free - - -
Rettung! welch ein Glück! o Frei - heit, o Frei - - -
Rescue! Bless-ed boon! O Free - dom, O Free - - -
W. Wind.
cresc.
f Tutti
- - heit, kehrst du zu - rück, kehrst du zu -
- - dom, wilt thou come soon, wilt thou come
- - heit, kehrst du zu - rück, kehrst du zu -
- - dom, wilt thou come soon, wilt thou come
ff
ff
sf
sf

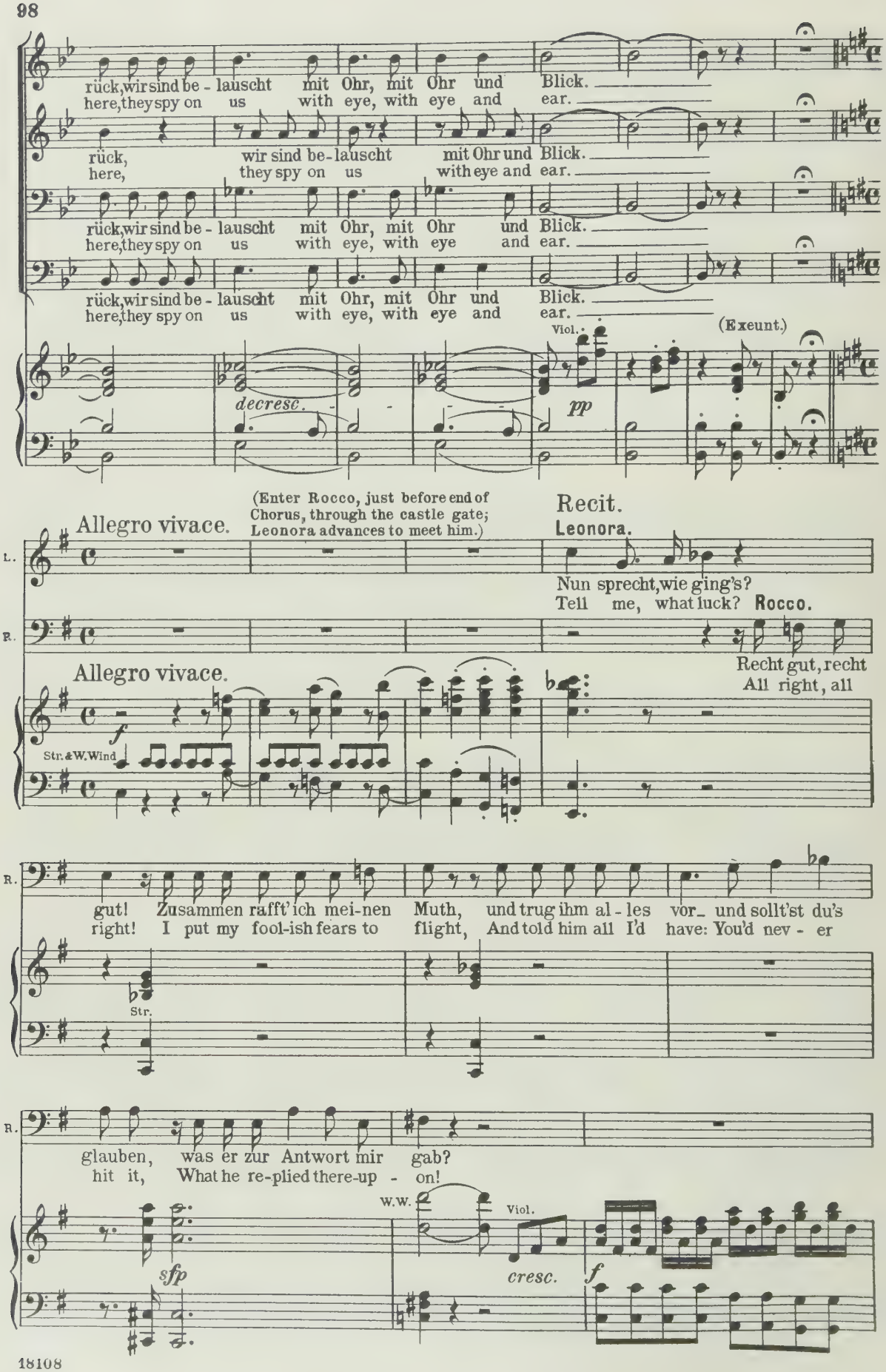

(A Guard appears on the wall; exit after brief observation.)
Bass Solo.
B.
Sprecht lei-se, haltet euch zu - rück,
Speak soft-ly, keep a-way from here,
rück?
soon?
rück?
soon?
Str.
sfp
pp
Basses
B.
wir sind be-lauscht mit Ohr und Blick, wir sind be-lauscht mit
They spy on us with eye and ear, they spy on us with
B.
Ohr und Blick.
eye and ear!
Tenor I.
Sprecht lei-se,
Speak soft-ly,
Tenor II.
Sprecht lei-se, haltet euch zu -
Speak soft-ly, keep a-way from
Chorus.
Bass I.
Sprecht lei-se, haltet euch zu - rück,
Speak soft-ly, keep a- way from here,
Bass II.
Sprecht lei-se, hal-tet euch zu - rück,
Speak soft-ly, keep a- way from here,
Strings & W. Wind.
p


haltet euch zu - rück,
keep a - way from here,
sprecht lei - se,
speak soft-ly,
hal-tet
keep a -
rück,
here,
sprecht lei - se,
speak soft-ly,
hal-tet euch zu - -
keep a - way from
sprecht lei - se,
speak soft-ly,
hal-tet euch zu - rück,
keep a - way from here,
sprecht lei - se,
speak soft-ly,
hal-tet euch zu - - rück,
keep a - way from here,
euch, haltet euch zu - - rück,
way, keep a - way from here,
haltet euch,
keep a - way,
haltet euch,
keep a - way,
haltet
keep a -
rück, halt' euch zu - rück,
here, keep well a - way,
haltet euch,
keep a - way,
haltet euch,
keep a - way,
haltet
keep a -
halt' euch zu - rück,
keep well a - way,
haltet euch,
keep a - way,
haltet euch,
keep a - way,
haltet euch zu - -rück,
keep a - way from here,
haltet euch,
keep a - way,
haltet euch,
keep a - way,
haltet
keep a -
W. W.
sfp
Str.
sfp
sfp
sfp
sfp
euch zu - - - rück, sprecht lei - se,
way from here, speak soft-ly,
hal-tet euch zu - rück,
keep a - way from here,
euch zu - - - rück, sprecht lei - se,
way from here, speak soft-ly,
hal-tet euch zu - rück,
keep a - way from here,
haltet, haltet euch zu - rück,
keep a - way, a - way from here,
wir sind be -
They spy on
euch zu - - - rück,
way from here,
wir sind be -
They spy on


wir sind be - lauscht mit Ohr und
They spy on us with eye and
lauscht mit Ohr und Blick, wir sind be - lauscht mit Ohr und
us with eye and ear, they spy on us with eye and
Blick, sprecht lei-se, lei-se!
ear, speak softly, soft-ly!
Blick, sprecht lei-se, ja lei-se, lei-se!
ear, speak softly, speak softly, soft-ly!
Blick, sprecht lei-se, ja lei-se, lei-se!
ear, speak softly, speak softly, softly!
Horns
Bssn.
Str. pp
sempre p
O wel - che Lust!
Oh, what a joy!
sempre p
O wel - che Lust,
Oh, what a joy!
O wel - che
oh, what a
Clar.
sempre pp


sempre p
O wel - che Lust! in frei-er Luft den A-them leicht zu
Oh, what a joy! releas'd from gloom To breathe the air re -
in frei - - er Luft, in frei-er Luft
re - leas'd from gloom, releas'd from gloom
Lust! in frei - - er Luft, in frei-er Luft
joy! re - - leas'd from gloom, releas'd from gloom
Fl.
Viol.
Bn.
he - ben, o wel-che Lust! nur hier, nur hier, nur
viv - ing! Oh, what a joy! O life! O joy, O
Wind
hier, nur hier ist Le - - - - ben, o wel - che Lust! o
life, O joy of liv - - - - ing! Oh, what a joy! O
Tutti
decresc.
cresc.


wel - che Lust! Sprecht lei - se, hal-tet euch zu - rück,
what a joy! Speak soft-ly, keep a-way from here,
wel - che Lust! Sprecht lei - se, haltet euch zu -
what a joy! Speak soft-ly, keep a-way from
wel - che Lust! Sprecht lei - se, haltet euch zu -
what a joy! Speak soft-ly, keep a-way from
wel - che Lust! Sprecht lei - se, haltet euch zu -
what a joy! Speak soft-ly, keep a - way from
Str.
p
pp
wir sind be - lauscht mit Ohr und Blick,
They spy on us with eye and ear,
rück, haltet euch, haltet euch zu -
here, keep a - way, keep a-way from
rück, haltet euch, haltet euch zu -
here, keep a - way, keep a-way from
rück, wir sind be - lauscht mit Ohr und
here, They spy on us with eye and
sprecht lei - se, haltet euch, haltet euch, haltet euch zu -
speak soft-ly, keep a-way, keep a-way, keep a - way from
rück, haltet euch zu -
here, keep a-way from
rück, sprecht lei - se, haltet euch, haltet euch, haltet euch zu -
here, speak soft-ly, keep a-way, keep a-way, keep a - way from
Blick, sprecht lei - se, haltet euch, haltet euch, haltet euch zu -
ear, speak soft-ly, keep a-way, keep a-way, keep a - way from
W. Wind.
sfp
Str.
sfp
sfp
sfp
sfp
Str.
Bn.
Horns


rück, wir sind be - lauscht mit Ohr, mit Ohr und Blick.
here, they spy on us with eye, with eye and ear.
rück, wir sind be - lauscht mit Ohr und Blick.
here, they spy on us with eye and ear.
rück, wir sind be - lauscht mit Ohr, mit Ohr und Blick.
here, they spy on us with eye, with eye and ear.
rück, wir sind be - lauscht mit Ohr, mit Ohr und Blick.
here, they spy on us with eye, with eye and ear.
decresc.
Viol.
pp
(Exeunt.)
Allegro vivace.
(Enter Rocco, just before end of Chorus, through the castle gate; Leonora advances to meet him.)
Recit.
Leonora.
Nun sprecht, wie ging's?
Tell me, what luck?
Rocco.
Recht gut, recht
All right, all
Allegro vivace.
f
Str. & W. Wind
gut! Zusammen rafft' ich mei-nen Muth, und trug ihm al - les vor_ und sollt'st du's
right! I put my fool-ish fears to flight, And told him all I'd have: You'd nev - er
Str.
glauben, was er zur Antwort mir gab?
hit it, What he re-plied there-up - on!
W.W.
Viol.
sfp
cresc.
f

R.

Die Heirath, und dass du mir hilfst, will er er - lauben, noch heu-te führ' ich in den
The wedding, and you for my aid, he will per - mit it: To - day in - to the lowest

Str.

Allegro molto.

Leonora (impulsively).

L.

Noch heu - - - te? noch heu - - -
You'll take me? You'll take

a tempo

R.

Ker-ker dich hin - ab.
cell I'll take you down.

Allegro molto.

f *ff* Tutti *ff*

L.

te? O welch ein Glück! o wel - che
me? Oh, what a joy! How glad you

p

L.

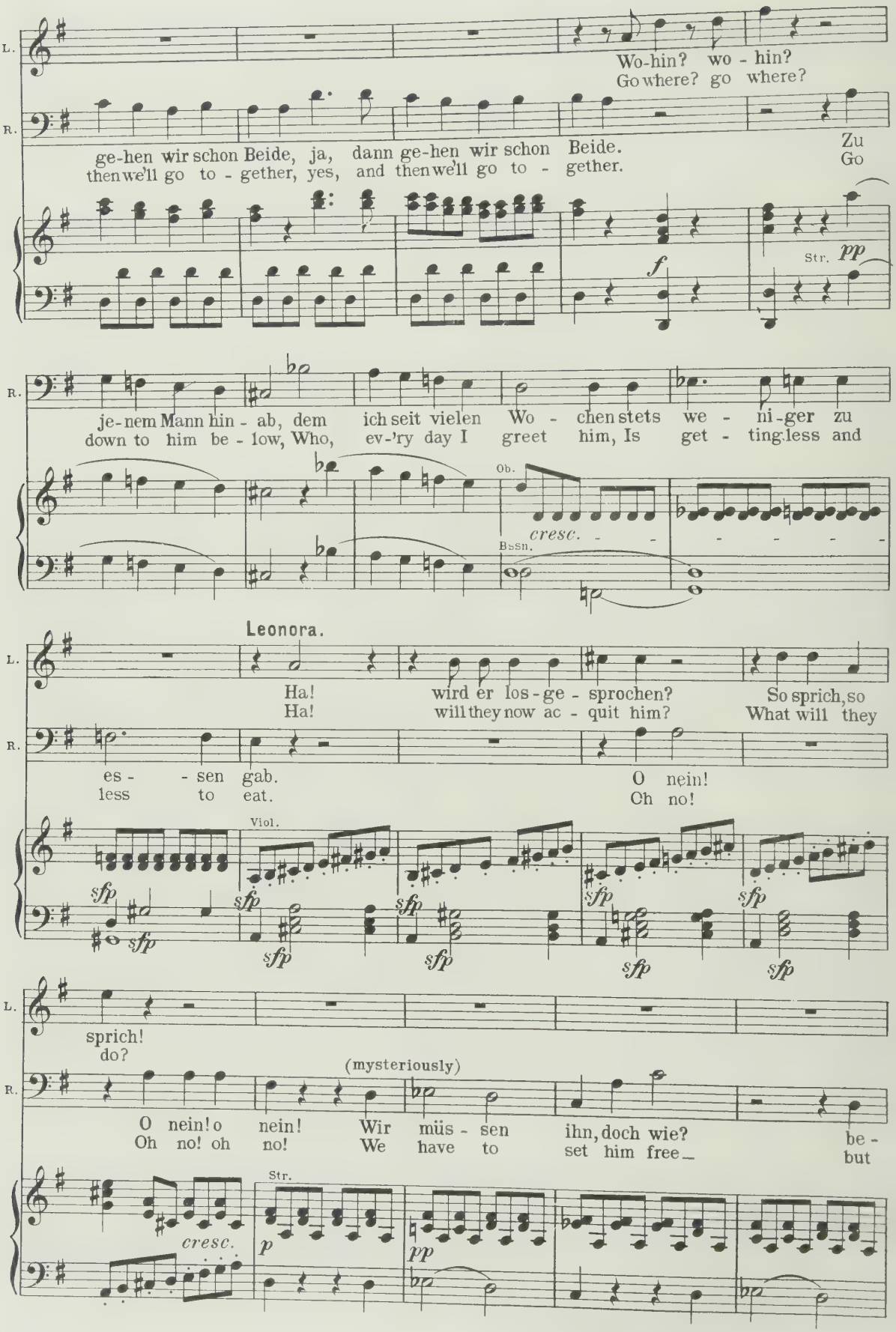
Wonne!
make me!

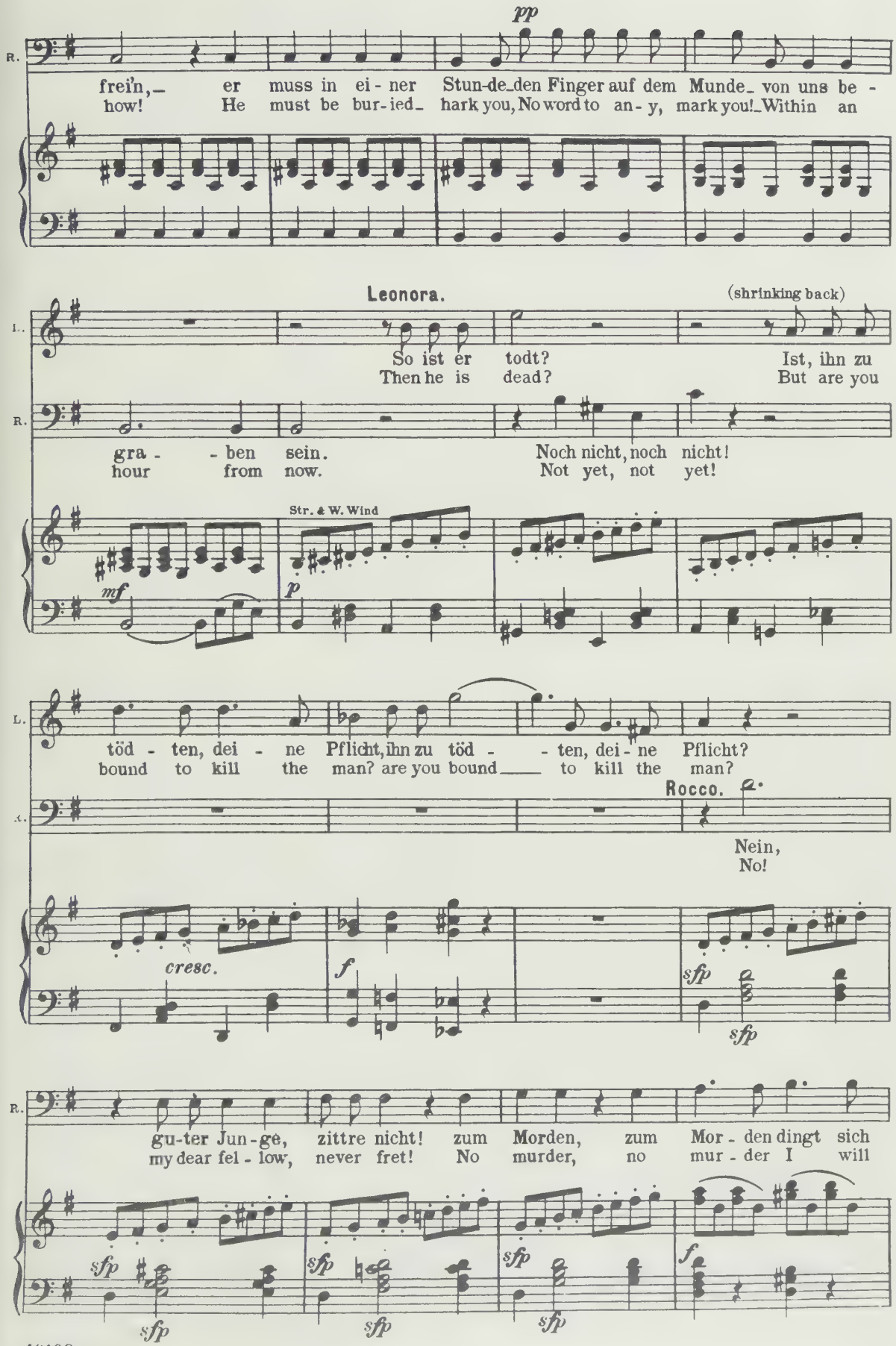
Rocco.

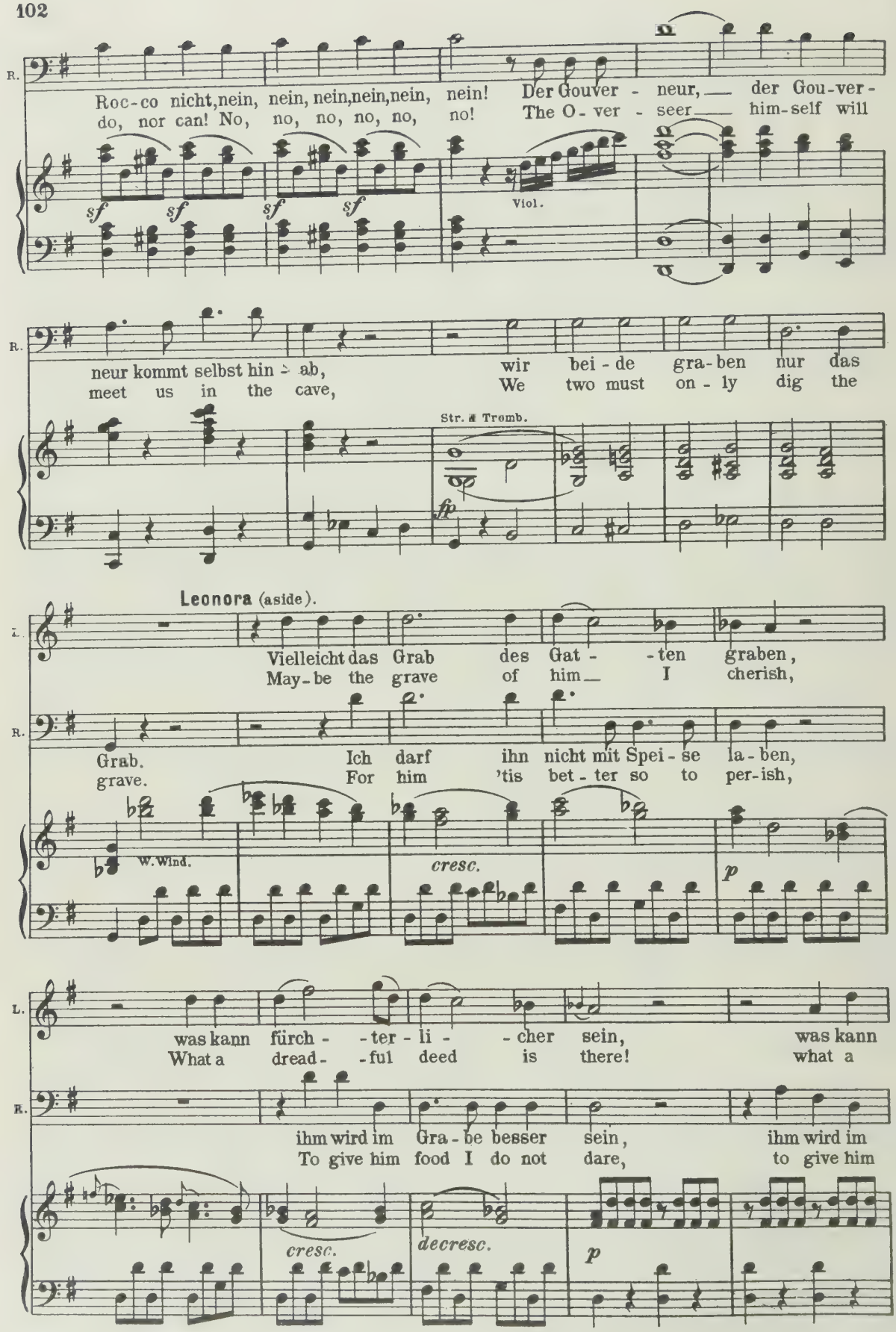
R.

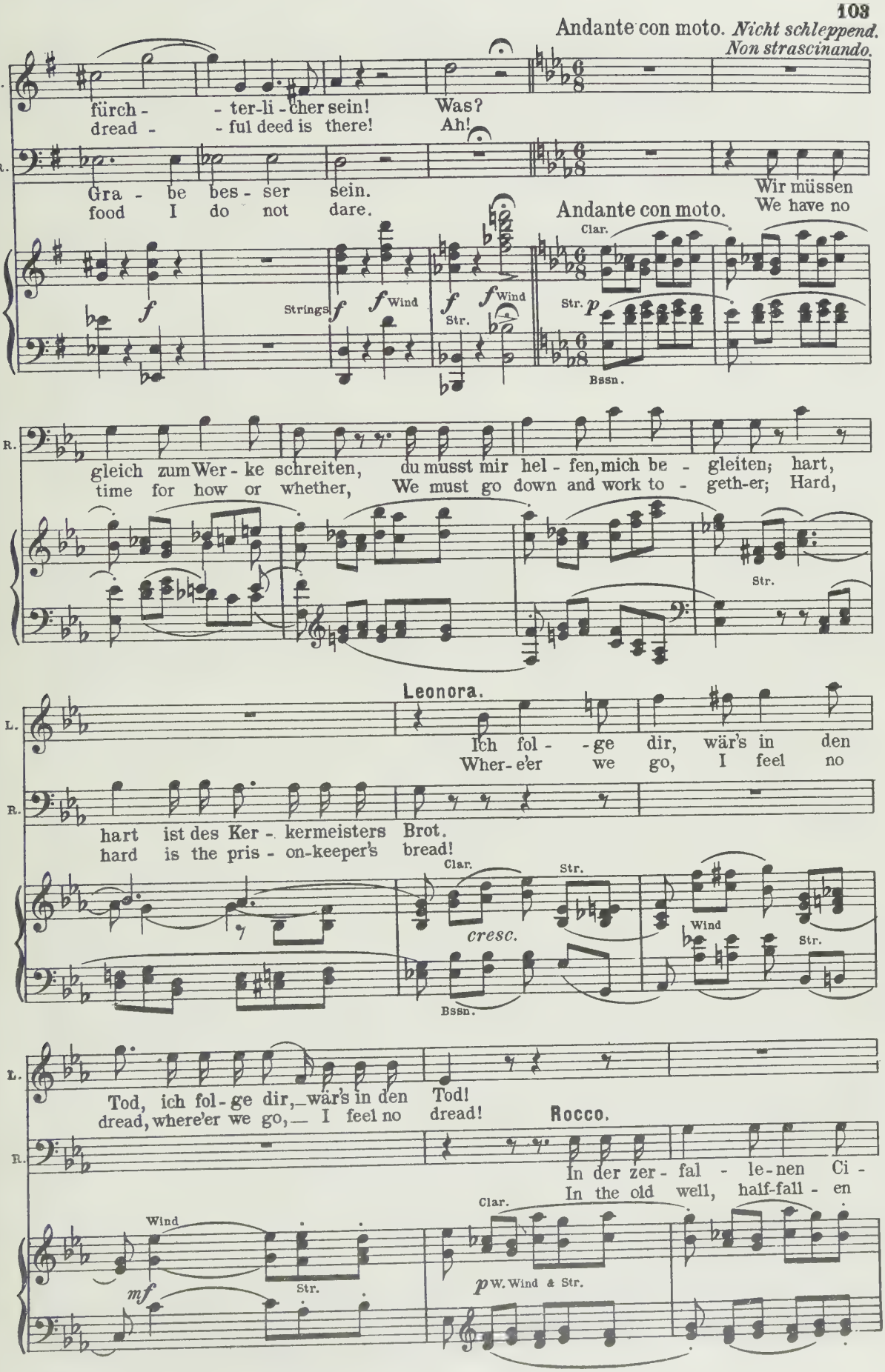
Ich se - he dei - ne Freude, nur noch ein Au-genblick, dann
As glad as sum - mer weather! Just wait a bit, my boy, And

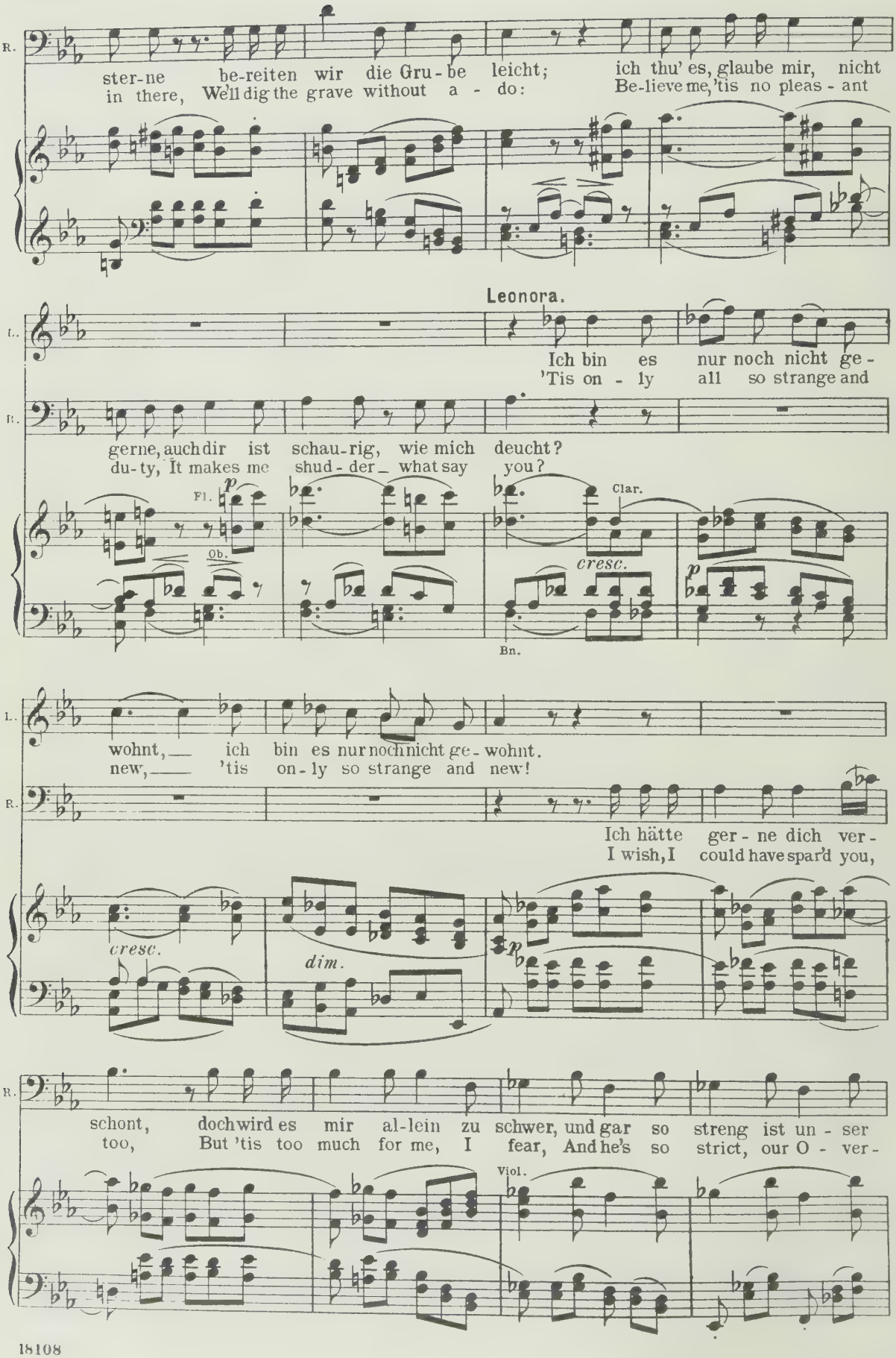
*) Other Editions: führ' ich in den Ker - ker etc.

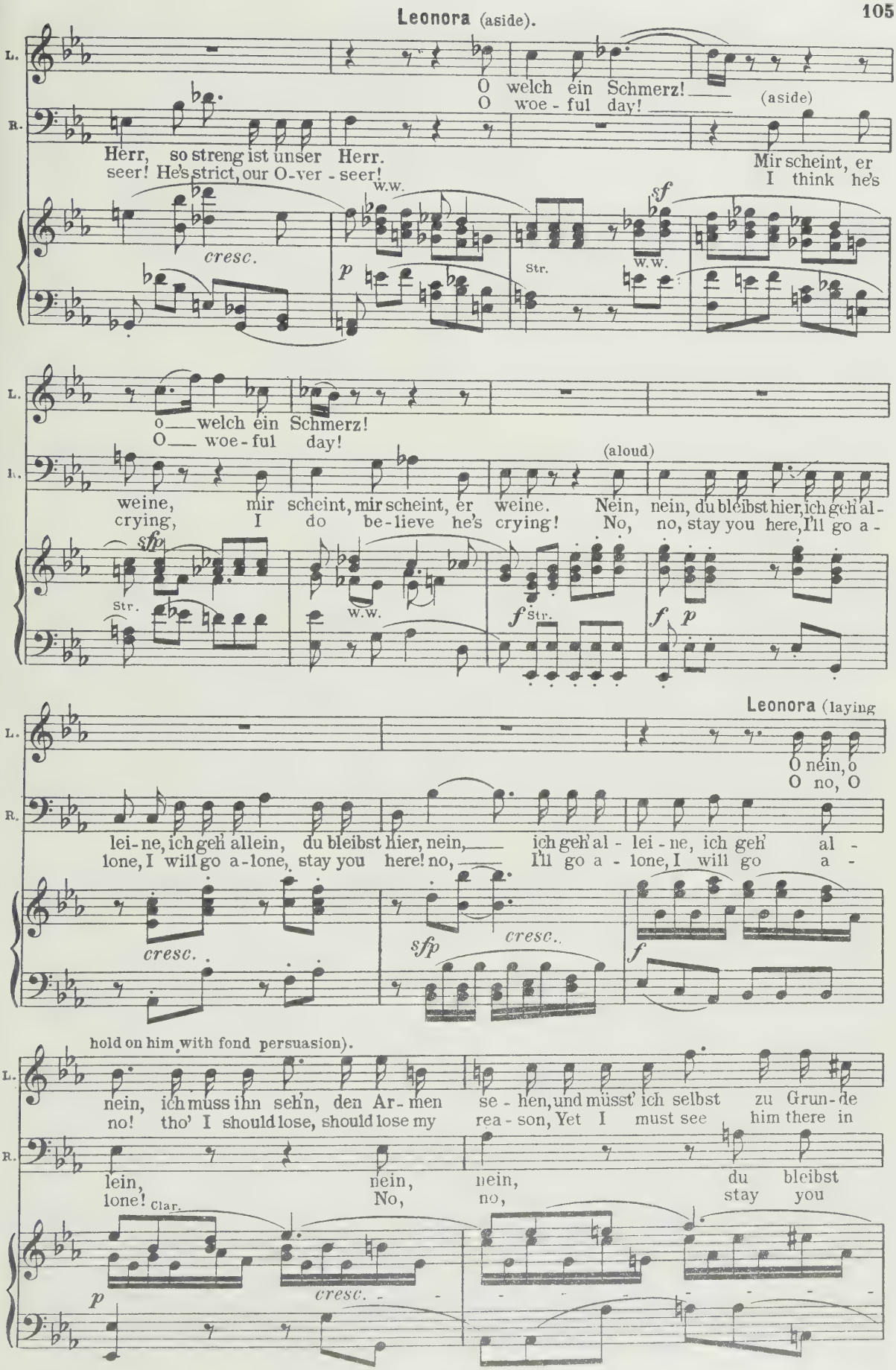

L.
R.
Wo-hin? wo - hin?
Go where? go where?
ge-hen wir schon Beide, ja, dann ge-hen wir schon Beide.
then we'll go to - gether, yes, and then we'll go to - gether.
Zu
Go
Str.
pp
f
je-nem Mann hin - ab, dem ich seit vielen Wo - chen stets we - ni-ger zu
down to him be - low, Who, ev-'ry day I greet him, Is get - ting less and
Ob.
cresc.
Bssn.
Leonora.
Ha! wird er los-ge - sprochen? So sprich, so
Ha! will they now ac - quit him? What will they
es - - sen gab.
less to eat.
O nein!
Oh no!
Viol.
sfp
sprich!
do?
(mysteriously)
O nein! o nein! Wir müs - sen ihn, doch wie? be -
Oh no! oh no! We have to set him free — but
Str.
cresc.
p
pp

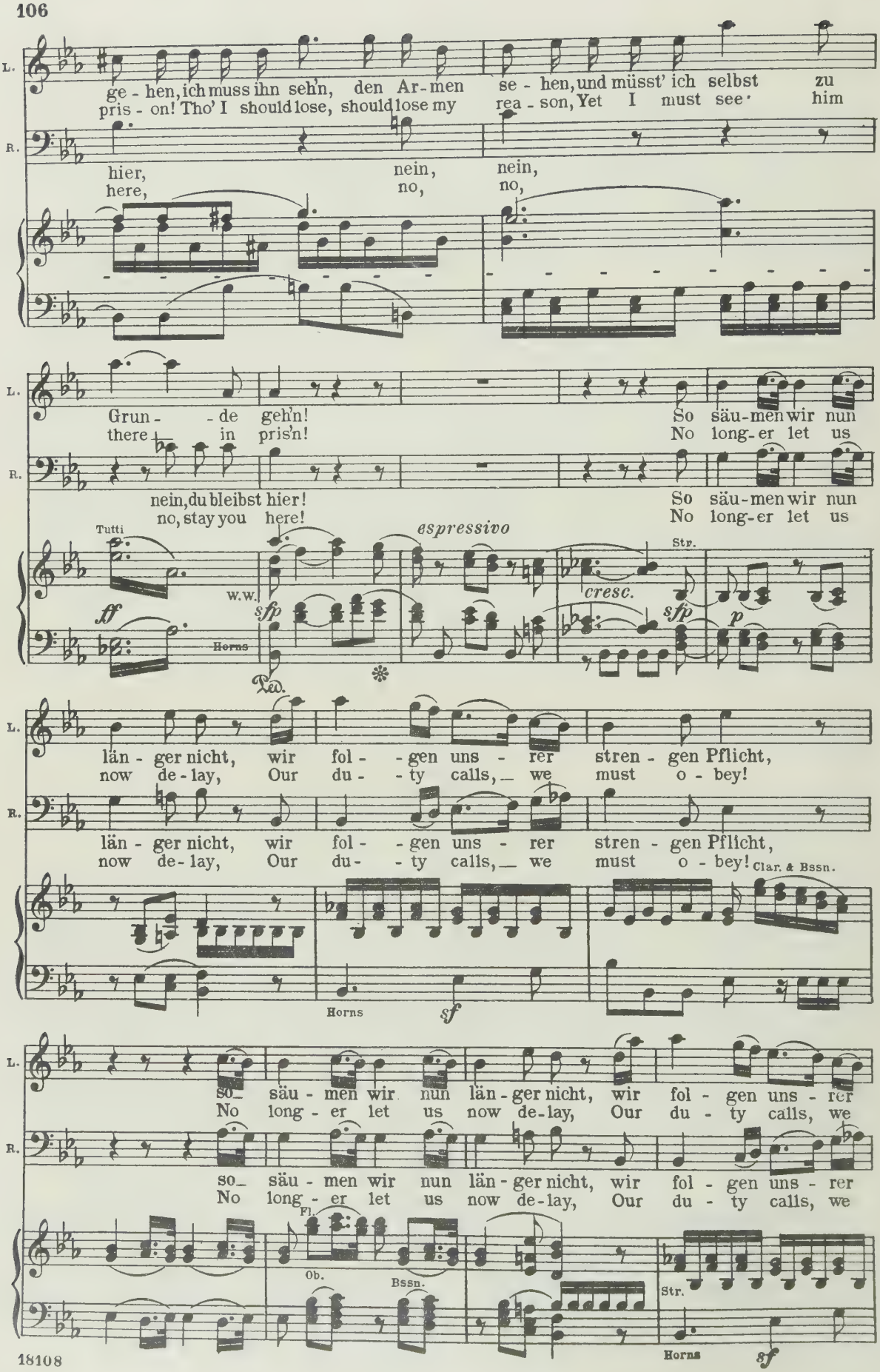

pp
R.
frei'n, — er muss in ei - ner Stun-de den Finger auf dem Munde von uns be -
how! He must be bur-ied hark you, No word to an - y, mark you! Within an
Leonora.
(shrinking back)
L.
So ist er todt? Ist, ihn zu
Then he is dead? But are you
R.
gra - - ben sein. Noch nicht, noch nicht!
hour from now. Not yet, not yet!
Str. & W. Wind
mf
p
L.
töd - ten, dei - ne Pflicht, ihn zu töd - - ten, dei - ne Pflicht?
bound to kill the man? are you bound to kill the man?
Rocco.
Nein,
No!
cresc.
f
sfp
sfp
R.
gu-ter Jun-ge, zittre nicht! zum Morden, zum Mor - den dingt sich
my dear fel - low, never fret! No murder, no mur - der I will
sfp
sfp
sfp
sfp
sfp
sfp
f

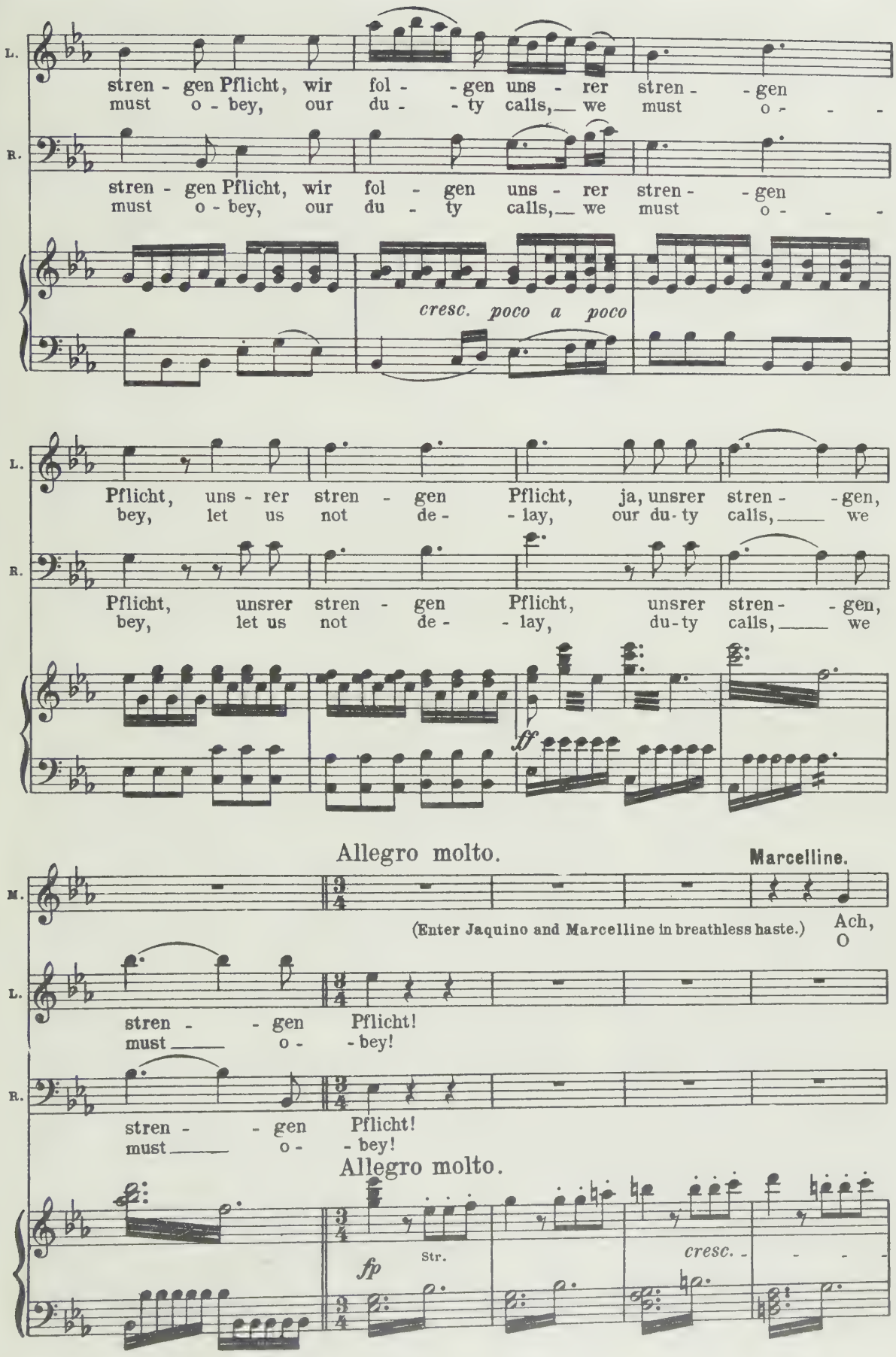

R.
Roc-co nicht, nein, nein, nein, nein, nein, nein!
do, nor can! No, no, no, no, no, no!
Der Gouver - neur, — der Gou-ver-
The O - ver - seer — him-self will
sf sf sf sf
Viol.
neur kommt selbst hin - ab,
meet us in the cave,
wir bei - de gra-ben nur das
We two must on - ly dig the
Str. & Tromb.
fp
Leonora (aside).
Vielleicht das Grab des Gat - - ten graben,
May-be the grave of him — I cherish,
Grab.
grave.
Ich darf ihn nicht mit Spei - se la - ben,
For him 'tis bet - ter so to per-ish,
W. Wind.
cresc.
p
was kann fürch - - ter - li - - cher sein, was kann
What a dread - - ful deed is there! what a
ihm wird im Gra - be besser sein, ihm wird im
To give him food I do not dare, to give him
cresc.
decresc.
p

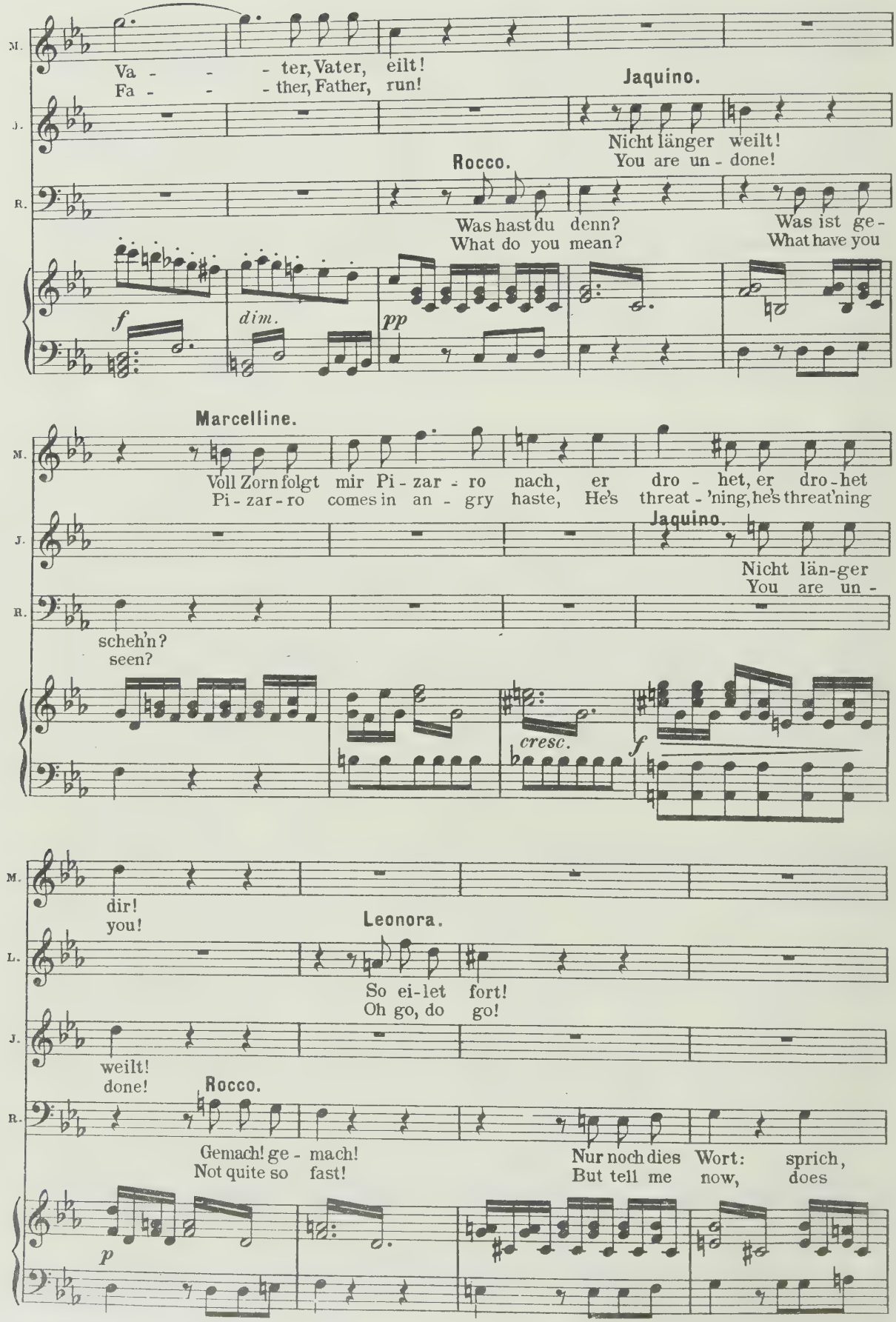

Andante con moto. Nicht schleppend.
Non strascinando.
L.
fürch - - ter-li - cher sein! Was?
dread - - ful deed is there! Ah!
R.
Gra - be bes - ser sein.
food I do not dare.
Wir müssen
We have no
Andante con moto.
Clar.
Strings
Wind
Str.
Bssn.
gleich zum Wer - ke schreiten, du musst mir hel - fen, mich be - gleiten; hart,
time for how or whether, We must go down and work to - geth-er; Hard,
Leonora.
Ich fol - ge dir, wär's in den
Wher-e'er we go, I feel no
hart ist des Ker - kermeisters Brot.
hard is the pris - on-keeper's bread!
cresc.
Tod, ich fol - ge dir, — wär's in den Tod!
dread, where'er we go, — I feel no dread!
Rocco.
In der zer - fal - le - nen Ci -
In the old well, half-fall - en
W. Wind & Str.

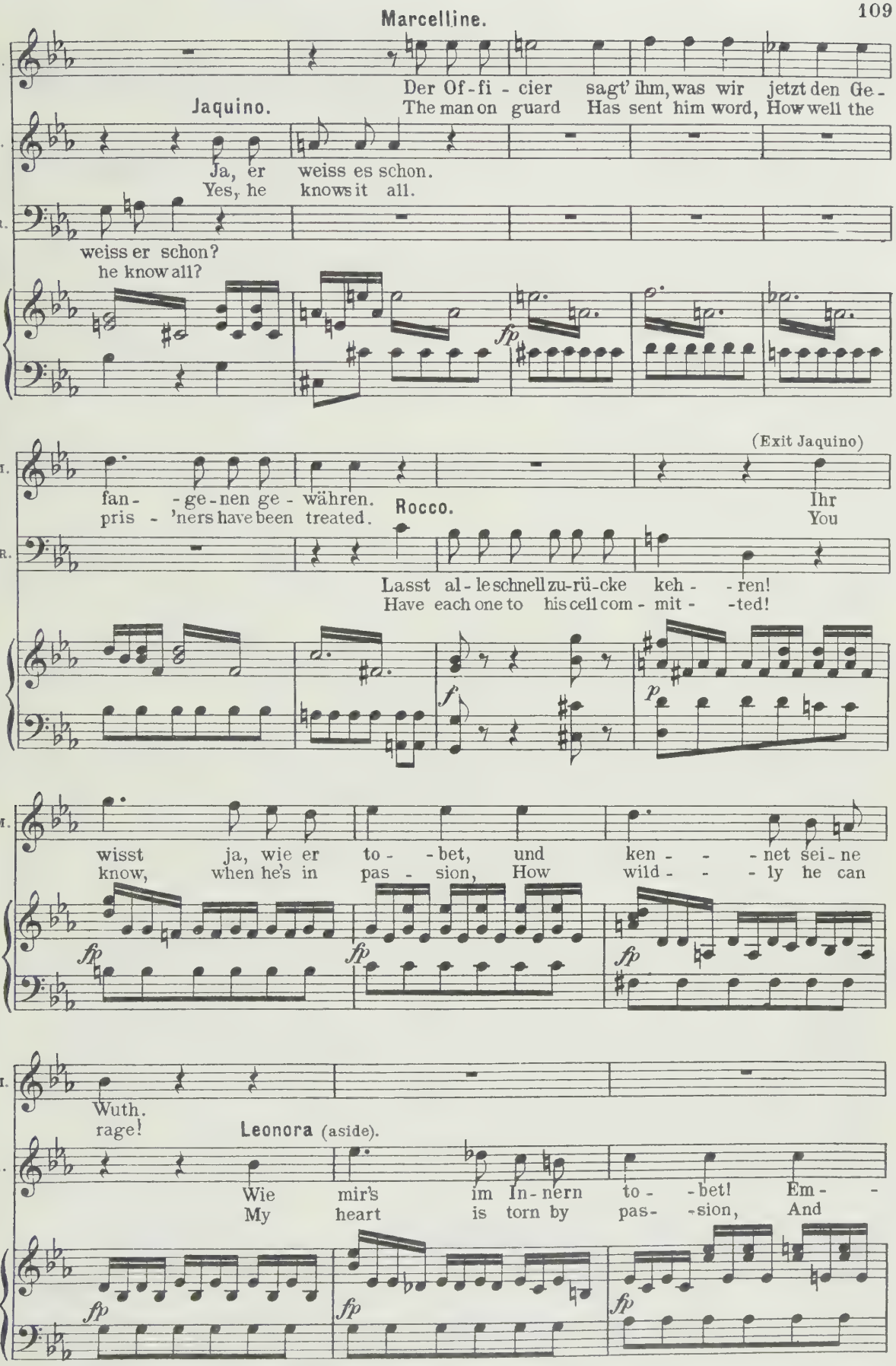

R.
ster-ne be-reiten wir die Gru-be leicht; ich thu' es, glaube mir, nicht
in there, We'll dig the grave without a - do: Be-lieve me, 'tis no pleas - ant
Leonora.
L.
Ich bin es nur noch nicht ge -
'Tis on - ly all so strange and
R.
gerne, auch dir ist schau-rig, wie mich deucht?
du-ty, It makes me shud - der what say you?
Fl.
Ob.
Clar.
cresc.
Bn.
L.
wohnt, ich bin es nur noch nicht ge-wohnt.
new, 'tis on-ly so strange and new!
R.
Ich hätte ger - ne dich ver -
I wish, I could have spar'd you,
cresc.
dim.
R.
schont, doch wird es mir al-lein zu schwer, und gar so streng ist un - ser
too, But 'tis too much for me, I fear, And he's so strict, our O - ver -
Viol.

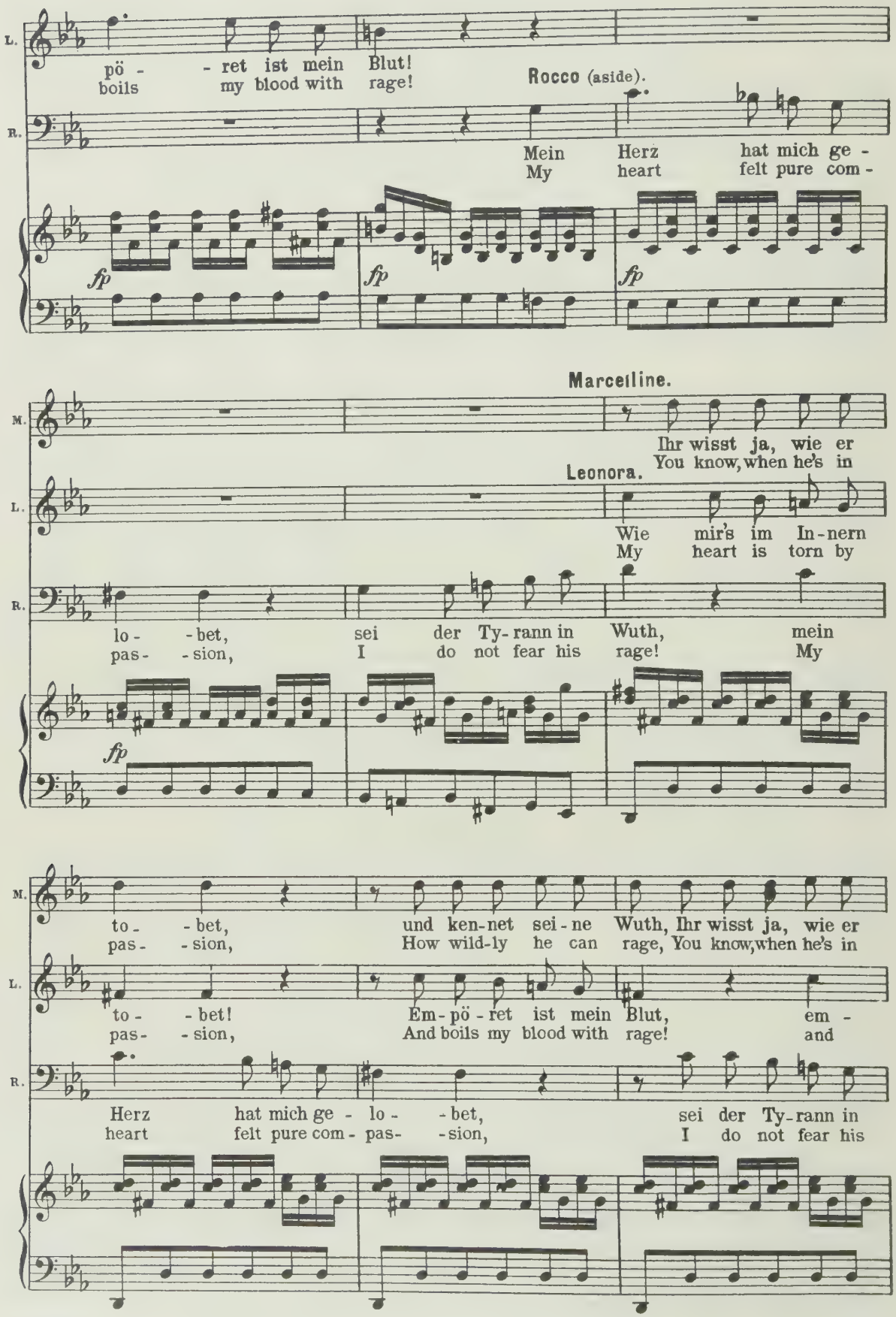

Leonora (aside).
O welch ein Schmerz!
O woe - ful day!
(aside)
Herr, so streng ist unser Herr.
seer! He's strict, our O-ver - seer!
Mir scheint, er
I think he's
cresc.
w.w.
p
Str.
sf
o welch ein Schmerz!
O woe - ful day!
(aloud)
weine, mir scheint, mir scheint, er weine. Nein, nein, du bleibst hier, ich geh' al -
crying, I do be-lieve he's crying! No, no, stay you here, I'll go a -
sfp
Str.
w.w.
f
Leonora (laying
O nein, o
O no, O
lei - ne, ich geh' allein, du bleibst hier, nein, ich geh' al - lei - ne, ich geh' al -
lone, I will go a-lone, stay you here! no, I'll go a - lone, I will go a -
cresc.
sfp
cresc.
f
hold on him with fond persuasion).
nein, ich muss ihn seh'n, den Ar - men se - hen, und müsst' ich selbst zu Grun - de
no! tho' I should lose, should lose my rea - son, Yet I must see him there in
lein, nein, nein, du bleibst
lone! No, no, stay you
Clar.
p
cresc.

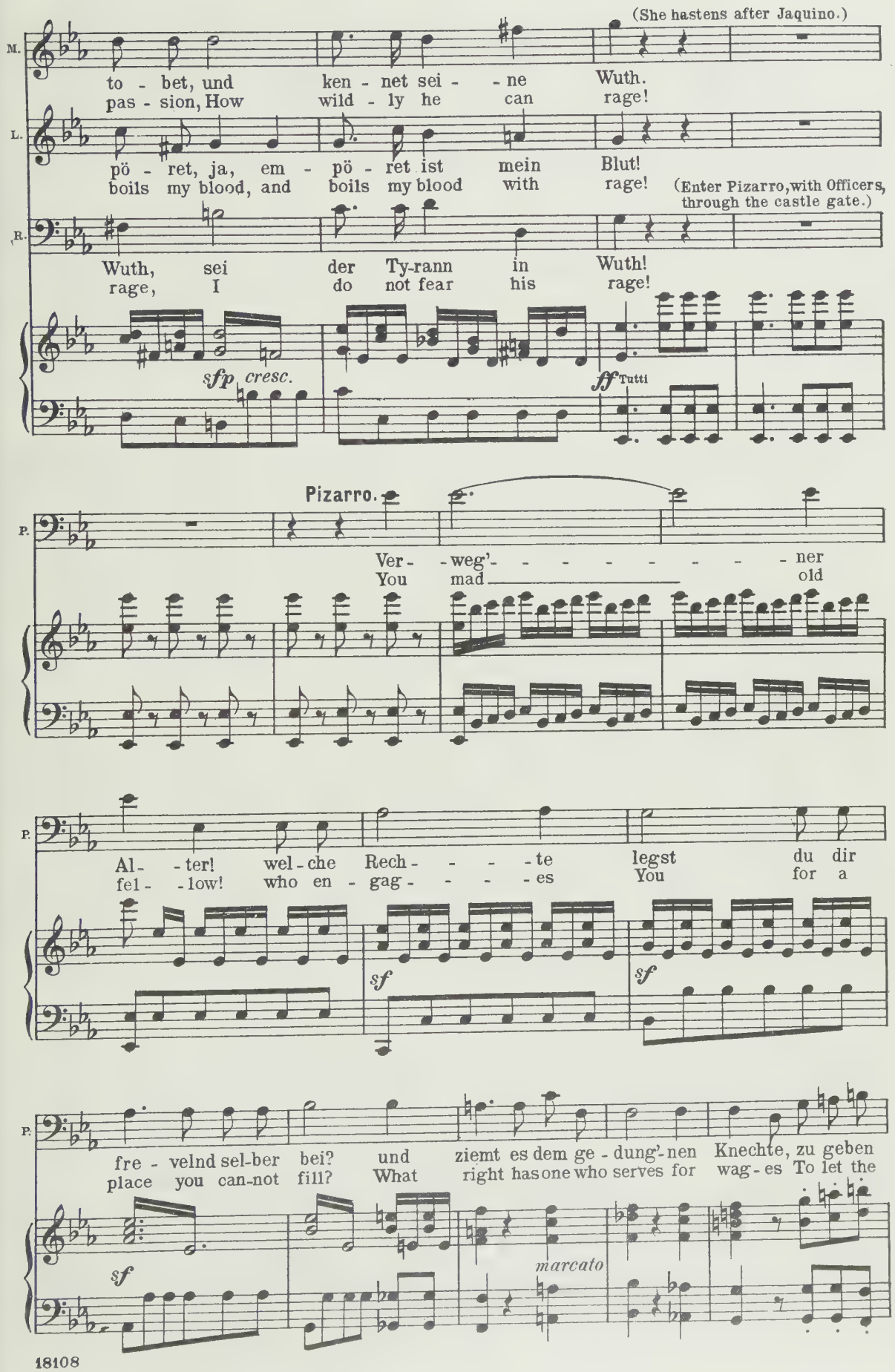

L.
R.
ge - hen, ich muss ihn seh'n, den Ar-men se - hen, und müsst' ich selbst zu
pris - on! Tho' I should lose, should lose my rea - son, Yet I must see him
hier, nein, nein,
here, no, no,
Grun - de geh'n! So säu-men wir nun
there in pris'n! No long-er let us
nein, du bleibst hier! So säu-men wir nun
no, stay you here! No long-er let us
Tutti
espressivo
Str.
W.W.
Horns
cresc.
ff
sfp
sfp
p
Ped.
län - ger nicht, wir fol - gen uns - rer stren - gen Pflicht,
now de-lay, Our du - ty calls, we must o - bey!
Clar. & Bssn.
Horns
sf
so säu - men wir nun län - ger nicht, wir fol - gen uns - rer
No long - er let us now de-lay, Our du - ty calls, we
Fl.
Ob.
Bssn.
Str.
Horns
sf

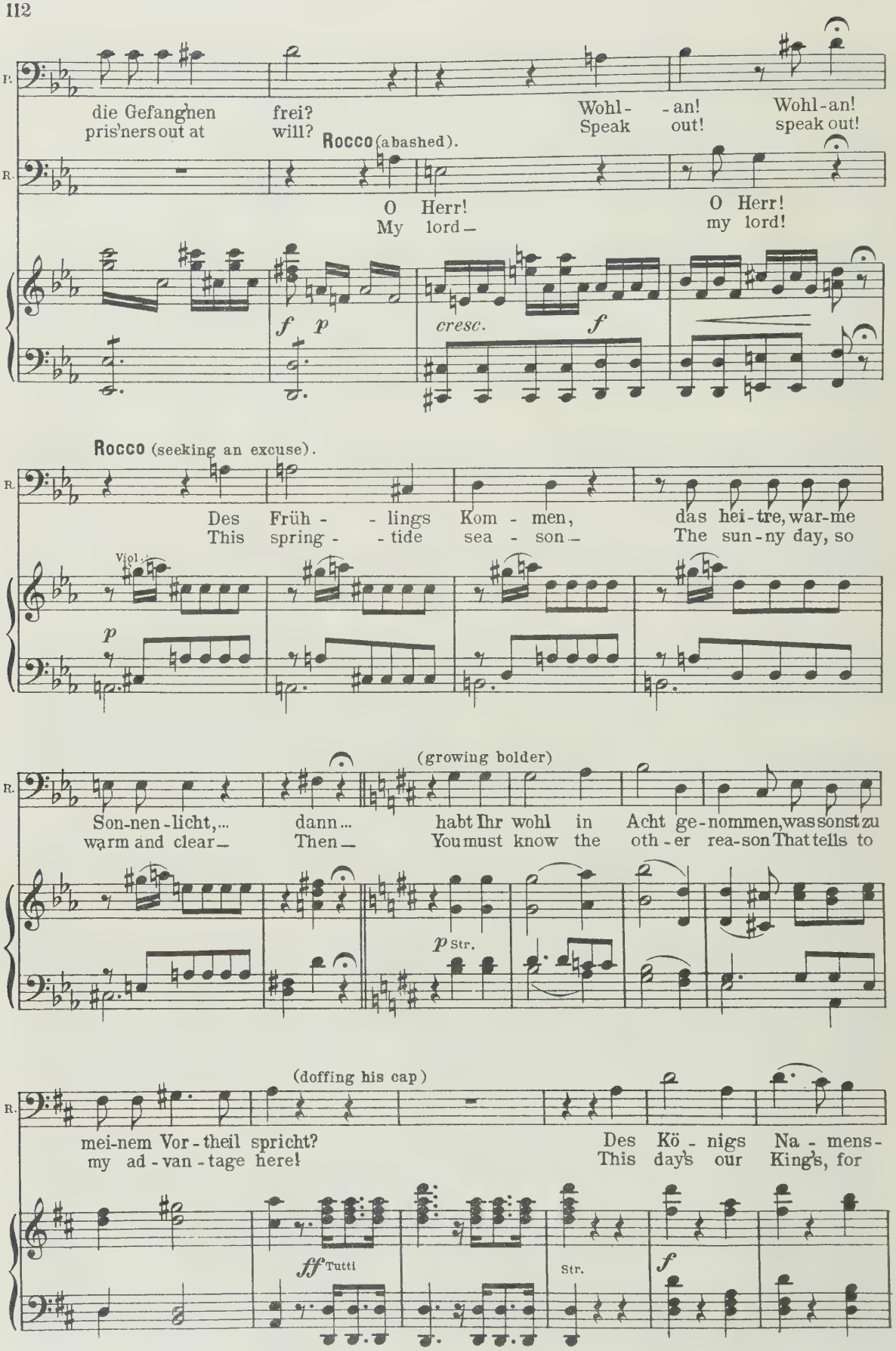

L.
stren - gen Pflicht, wir fol - - gen uns - rer stren - - gen
must o - bey, our du - - ty calls, we must o - - -
R.
stren - gen Pflicht, wir fol - gen uns - rer stren - - gen
must o - bey, our du - ty calls, we must o - - -
cresc. poco a poco
L.
Pflicht, uns - rer stren - gen Pflicht, ja, unsrer stren - - gen,
bey, let us not de - - lay, our du - ty calls, we
R.
Pflicht, unsrer stren - gen Pflicht, unsrer stren - - gen,
bey, let us not de - - lay, du - ty calls, we
ff
Allegro molto.
Marcelline.
M.
(Enter Jaquino and Marcelline in breathless haste.)
Ach, O
L.
stren - - gen Pflicht!
must o - - bey!
R.
stren - - gen Pflicht!
must o - - bey!
Allegro molto.
fp
Str.
cresc.

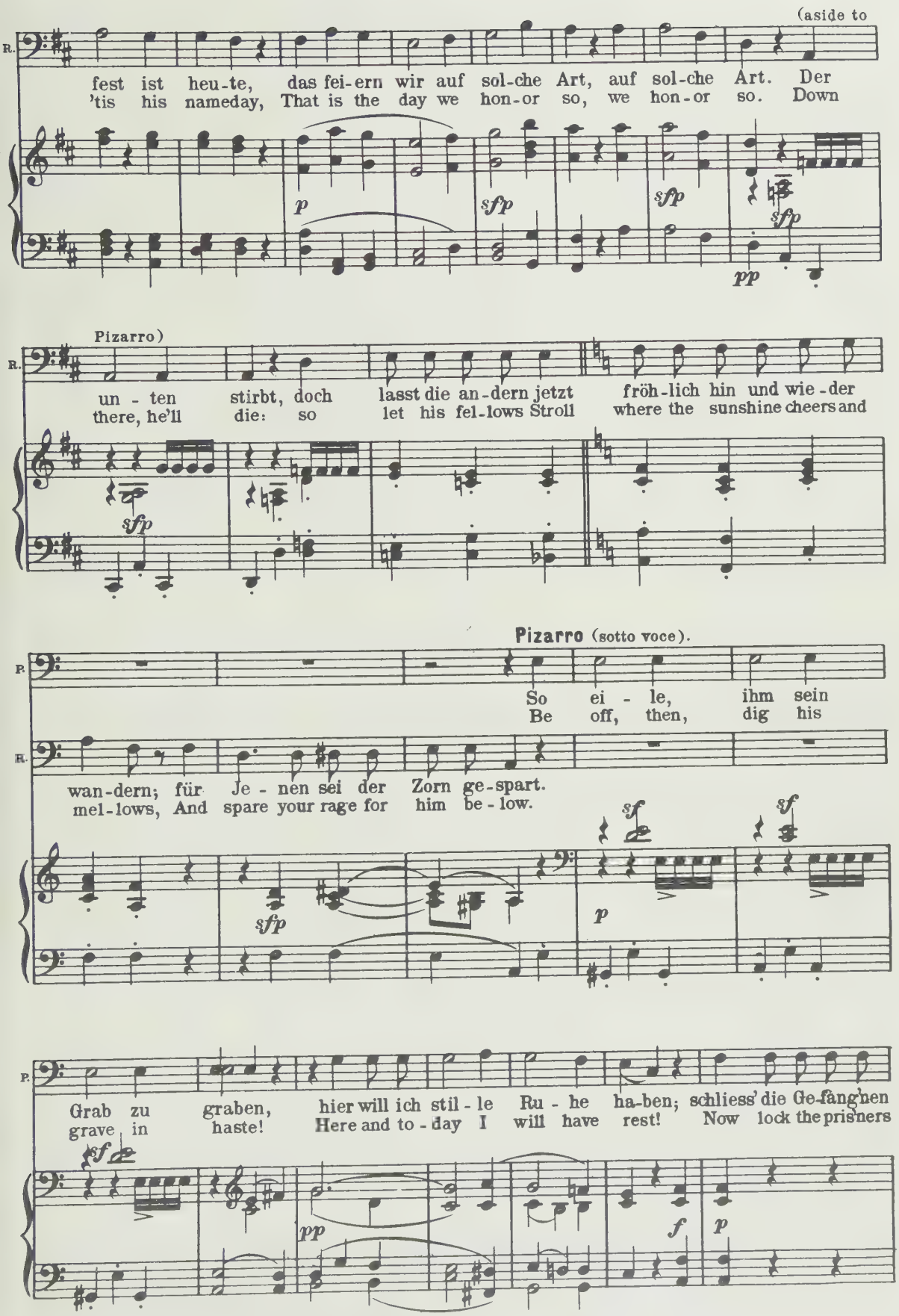

M.
Va - - - ter, Vater, eilt!
Fa - - - ther, Father, run!
J.
Jaquino.
Nicht länger weilt!
You are un - done!
R.
Rocco.
Was hast du denn?
What do you mean?
Was ist ge -
What have you
f
dim.
pp
M.
Marcelline.
Voll Zorn folgt mir Pi - zar - ro nach, er dro - het, er dro - het
Pi - zar - ro comes in an - gry haste, He's threat - 'ning, he's threat'ning
J.
Jaquino.
Nicht län-ger
You are un -
R.
scheh'n?
seen?
cresc.
f
M.
dir!
you!
L.
Leonora.
So ei-let fort!
Oh go, do go!
J.
weilt!
done!
R.
Rocco.
Gemach! ge - mach!
Not quite so fast!
Nur noch dies Wort: sprich,
But tell me now, does
p


Marcelline.
Der Of-fi-cier sagt' ihm, was wir jetzt den Ge-
The man on guard Has sent him word, How well the
Jaquino.
Ja, er weiss es schon.
Yes, he knows it all.
weiss er schon?
he know all?
fp
(Exit Jaquino)
fan- -ge-nen ge-währen.
pris- 'ners have been treated.
Rocco.
Ihr
You
Lasst al-le schnell zu-rü-cke keh- -ren!
Have each one to his cell com-mit- -ted!
f
p
wisst ja, wie er to- -bet, und ken- -net sei-ne
know, when he's in pas- -sion, How wild- -ly he can
fp
fp
fp
Wuth.
rage!
Leonora (aside).
Wie mir's im In-nern to- -bet! Em-
My heart is torn by pas- -sion, And
fp
fp
fp


L.
pö - - ret ist mein Blut!
boils my blood with rage!
Rocco (aside).
R.
Mein Herz hat mich ge -
My heart felt pure com -
fp
fp
fp
Marcelline.
M.
Ihr wisst ja, wie er
You know, when he's in
Leonora.
L.
Wie mir's im In-nern
My heart is torn by
R.
lo - - bet, sei der Ty-rann in Wuth, mein
pas - - sion, I do not fear his rage! My
fp
M.
to - - bet, und ken-net sei-ne Wuth, Ihr wisst ja, wie er
pas - - sion, How wild-ly he can rage, You know, when he's in
L.
to - - bet! Em-pö-ret ist mein Blut, em -
pas - - sion, And boils my blood with rage! and
R.
Herz hat mich ge - lo - - bet, sei der Ty-rann in
heart felt pure com - pas- - sion, I do not fear his


(She hastens after Jaquino.)
M.
to - bet, und ken - net sei - - ne Wuth.
pas - sion, How wild - ly he can rage!
L.
pö - ret, ja, em - pö - ret ist mein Blut!
boils my blood, and boils my blood with rage!
(Enter Pizarro, with Officers, through the castle gate.)
R.
Wuth, sei der Ty-rann in Wuth!
rage, I do not fear his rage!
sfp cresc.
ff Tutti
Pizarro.
P.
Ver- - weg'- - - - - - - - - ner
You mad old
Al- - ter! wel - che Rech - - - - te legst du dir
fel - - low! who en - gag - - - - es You for a
sf
sf
fre - velnd sel-ber bei? und ziemt es dem ge - dung'-nen Knechte, zu geben
place you can-not fill? What right has one who serves for wag - es To let the
sf
marcato


P.
die Gefang'nen
pris'ners out at
frei?
will?
Rocco (abashed).
Wohl- -an!
Speak out!
Wohl-an!
speak out!
R.
O Herr!
My lord—
O Herr!
my lord!
f p
cresc.
f
Rocco (seeking an excuse).
R.
Des Früh- -lings Kom- men,
This spring- -tide sea- son—
das hei-tre, war-me
The sun-ny day, so
Viol.
p
(growing bolder)
R.
Son-nen-licht,...
warm and clear—
dann...
Then—
habt Ihr wohl in Acht ge-nommen, was sonst zu
You must know the oth-er rea-son That tells to
p Str.
(doffing his cap)
R.
mei-nem Vor-theil spricht?
my ad-van-tage here!
Des Kö-nigs Na-mens-
This day's our King's, for
ff Tutti
Str.
f


(aside to
R.
fest ist heu-te, das fei-ern wir auf sol-che Art, auf sol-che Art. Der
'tis his nameday, That is the day we hon-or so, we hon-or so. Down
p
sfp
sfp
sfp
pp
Pizarro)
R.
un - ten stirbt, doch lasst die an-dern jetzt fröh-lich hin und wie-der
there, he'll die: so let his fel-lows Stroll where the sunshine cheers and
sfp
Pizarro (sotto voce).
P.
So ei - le, ihm sein
Be off, then, dig his
R.
wan-dern; für Je - nen sei der Zorn ge-spart.
mel-lows, And spare your rage for him be-low.
sf
sf
sfp
p
P.
Grab zu graben, hier will ich stil - le Ru - he ha-ben; schliess' die Ge-fang'nen
grave in haste! Here and to-day I will have rest! Now lock the pris'ners
sf
pp
f
p

P.
wie-der ein, magst du nie mehr verwegen sein, nie, nie mehr ver-we-gen sein!
in their pen: Nev-er dare make so bold a-gain, no! ne'er make so bold a-gain!

Chorus of Prisoners. (Reënter Jaquino and Marcelline from the garden.)

Allegretto vivace.

Tenor I & II.
Leb' wohl, du war-mes Son-nen-licht, schnell schwindest du uns wie-der, schnell
Fare-well, O sun-shine warm and bright, Too soon art thou de-part-ed, too

Bass I & II.
Leb' wohl, du war-mes Son-nen-licht, schnell schwindest du uns wie-der, schnell
Fare-well, O sun-shine warm and bright, Too soon art thou de-part-ed, too

Allegretto vivace.

W.Wind
f Str. *p dolce*

Marcelline (gazing on the Prisoners).
M.
Wie eil-ten sie zum Sonnenlicht,
How glad they were to hail the light,

Leonora (to the Prisoners).
L.
Ihr hört das Wort, drum zö-gert nicht,
He or-ders you to leave the light,

Jaquino (to the Prisoners).
J.
Ihr hört das Wort, drum zö-gert nicht,
He or-ders you to leave the light,

Pizarro.
P.
Nun, Roc- -co, zög-re län-ger
Now, Roc- -co, down to yon-der

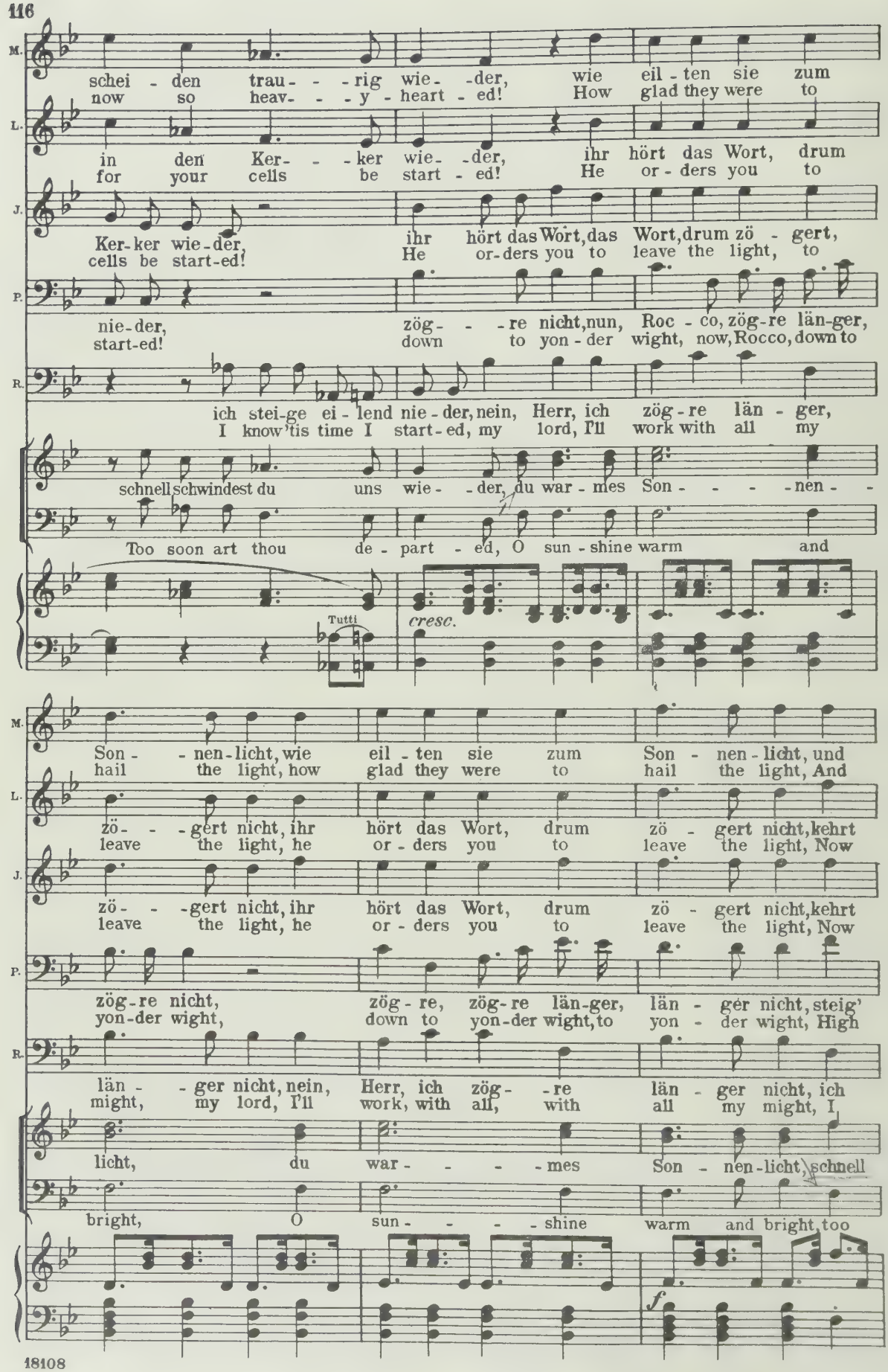
Rocco.
R.

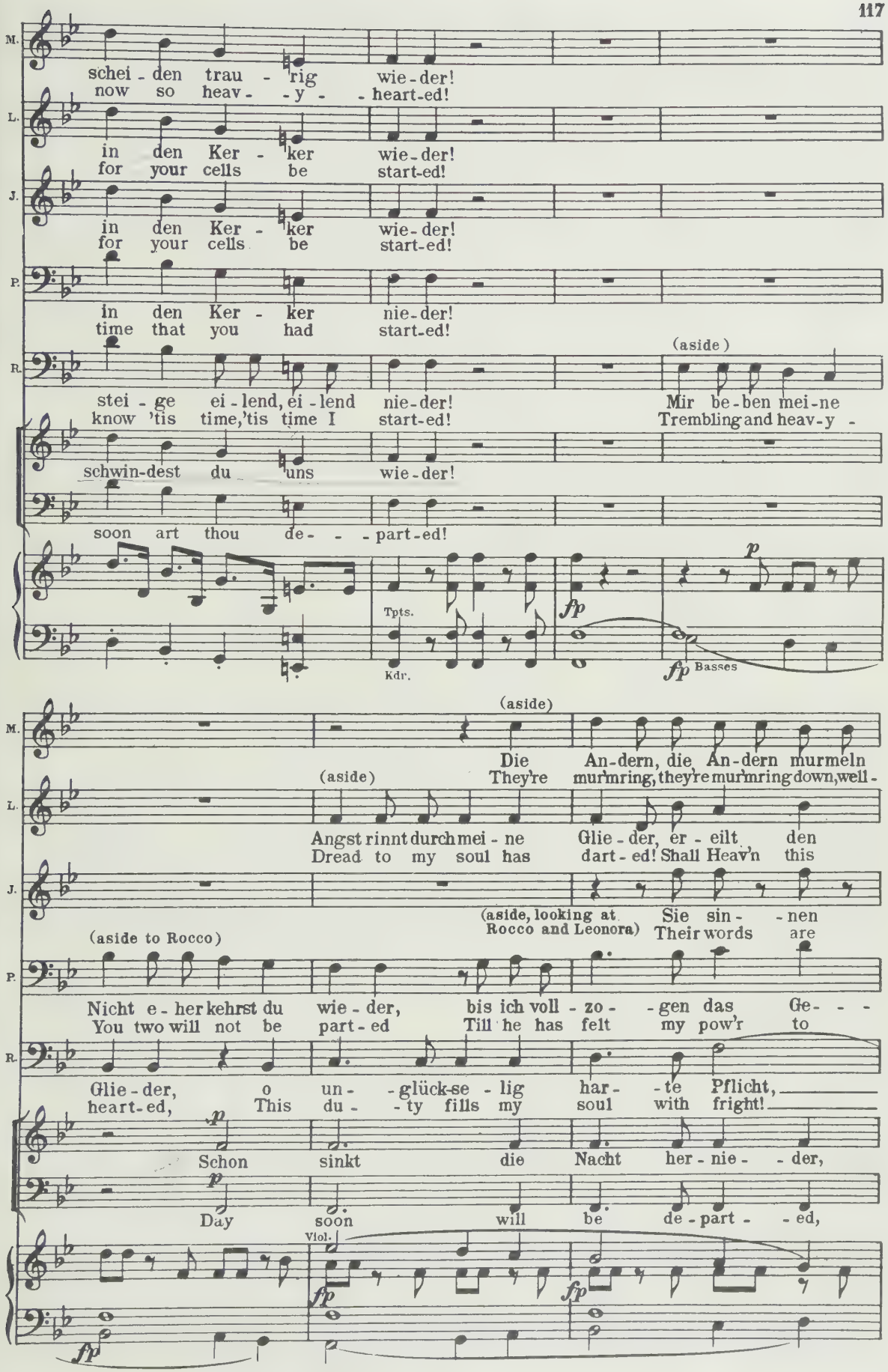
Chorus.
Nein,
My
schwindest du uns wie-der, leb' wohl, leb' wohl, du
soon art thou de-part-ed! Fare-well, fare-well, O
f
schwindest du uns wie-der, leb' wohl, leb' wohl, du
soon art thou de-part-ed! Fare-well, fare-well, O

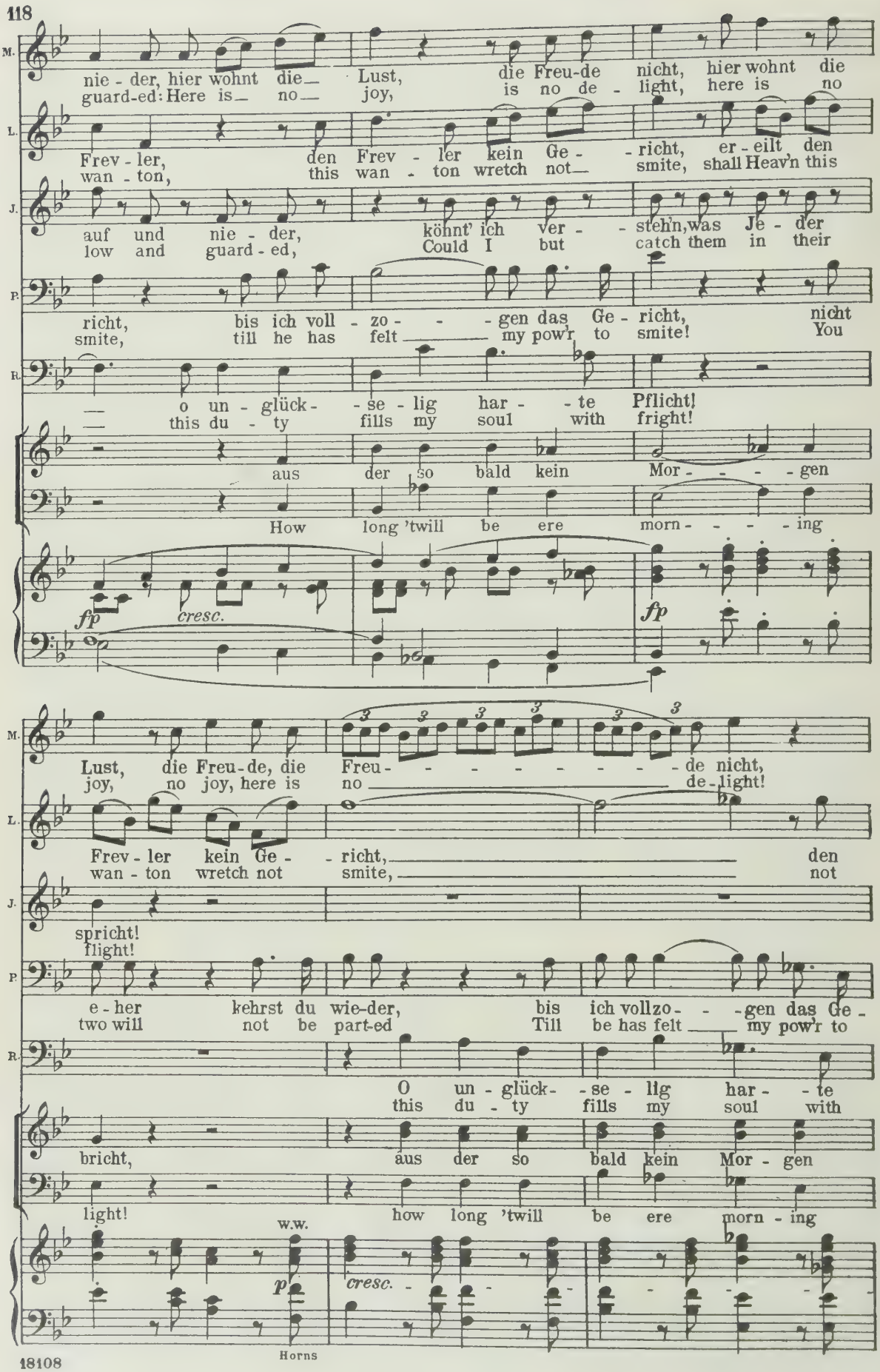
Tutti
f
Tpts. & Kdr.

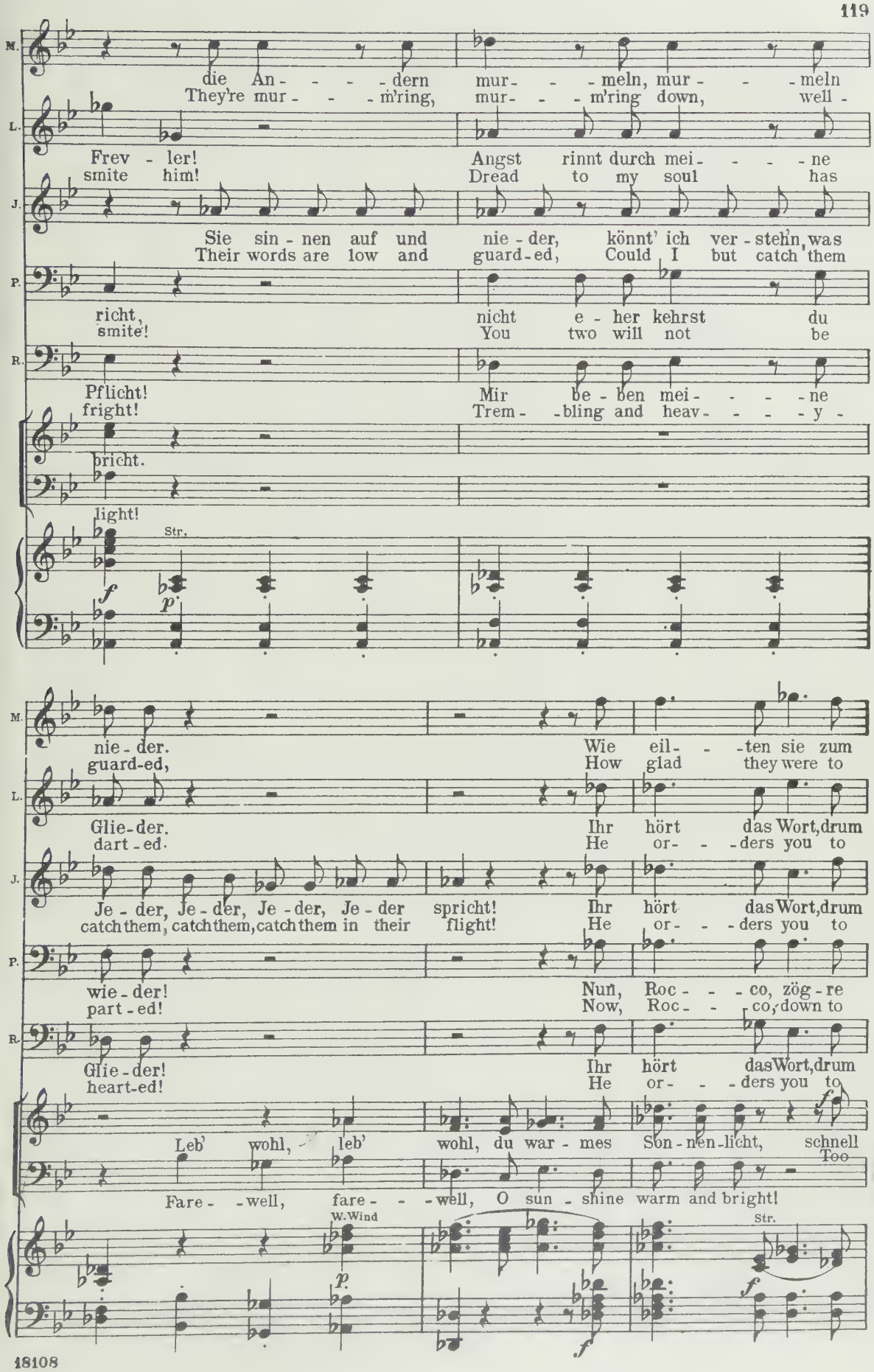
M. und schei - den trau - - - - rig
L. And now so heav - - - - y -
J. kehrt in den Ker - - - ker
P. Now for your cells be
R. kehrt in den Ker - - - ker wie - der, kehrt in den Ker - ker
Now for your cells be start - ed, now for your cells be
nicht, nun, Roc - co, nun,
wight, now, Roc - co, now,
Herr, ich zög - re län - ger nicht,
lord, I'll work with all my might,
war- - - mes Son - nen - licht,
sun- - - shine warm and bright,
leb'
fare- - -
w.w.
p dolce
Strings

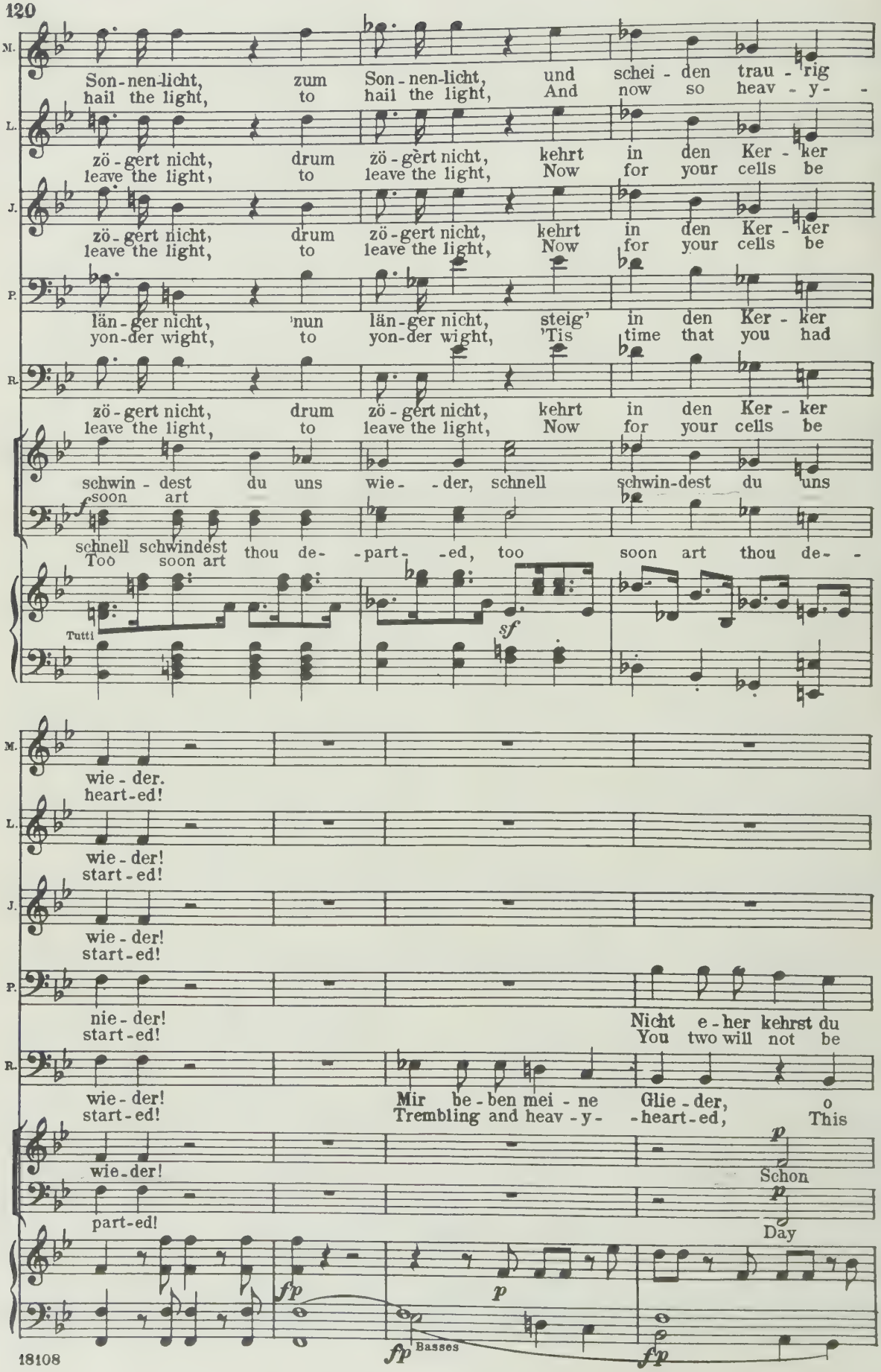
M. wie - der, und
heart - ed, and
L. wie - der, kehrt
start - ed, now
J. wie - der, kehrt in den
start - ed, now for your
P. Roc - - co, zög - re län - ger nicht, steig' in den Ker - ker
Roc - - co, down to yon - der wight, High time that you had
R. nein, Herr, nein, Herr, ich zög - re län - ger nicht,
My lord, my lord, I'll work with all my might,
wohl, leb' wohl, du war- - - mes Son - nen - licht,
well, fare-well, O sun- - - shine warm and bright,
w.w.
p dolce
Horns
Strings
f

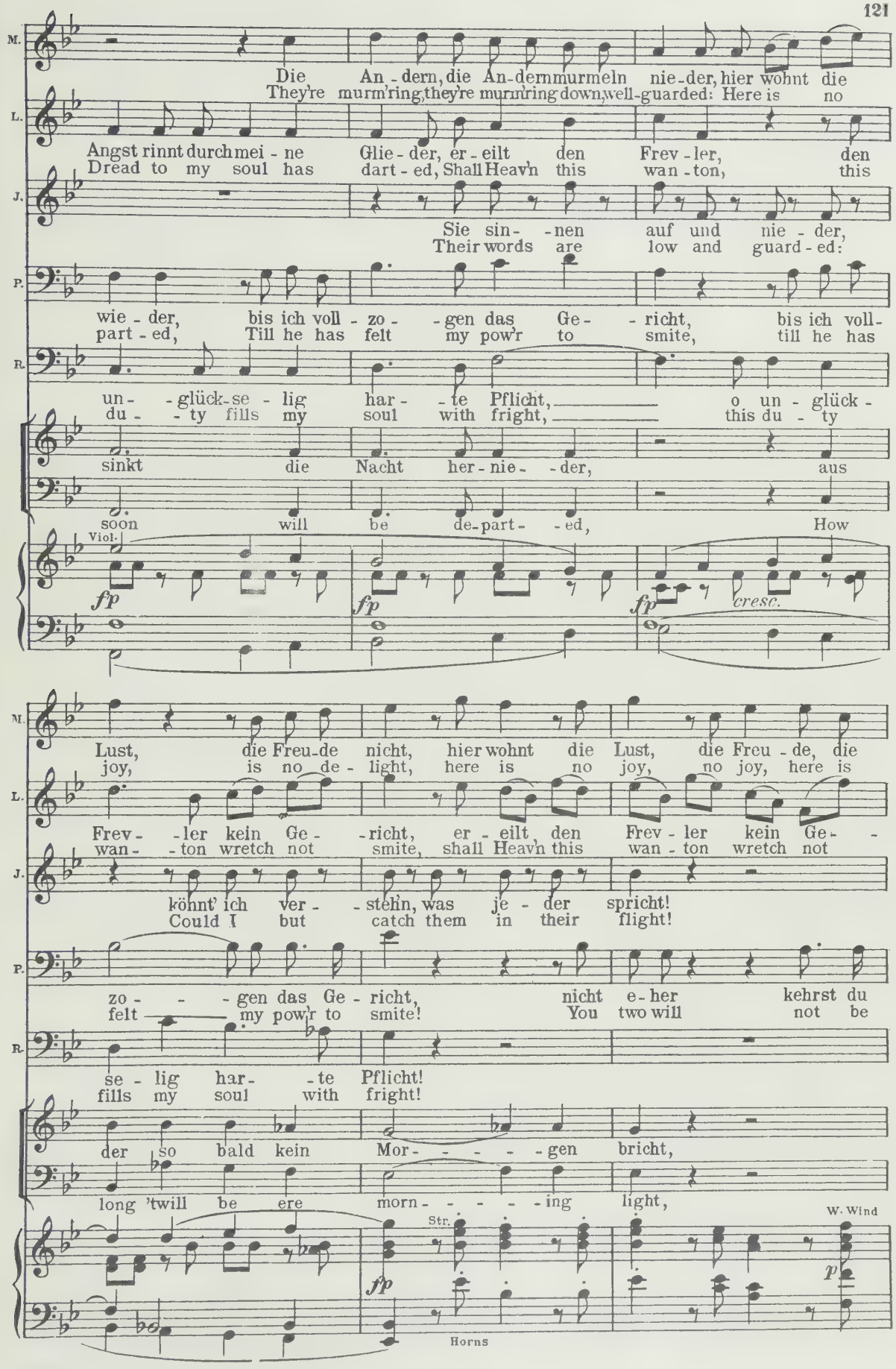

M.
schei - den trau - - - rig wie - -der, wie eil - ten sie zum
now so heav- - - y - heart - ed! How glad they were to
L.
in den Ker- - - ker wie- -der, ihr hört das Wort, drum
for your cells be start - ed! He or - ders you to
J.
Ker-ker wie-der, ihr hört das Wort, das Wort, drum zö - gert,
cells be start-ed! He or-ders you to leave the light, to
P.
nie-der, zög- - - re nicht, nun, Roc - co, zög-re län-ger,
start-ed! down to yon - der wight, now, Rocco, down to
R.
ich stei-ge ei - lend nie - der, nein, Herr, ich zög - re län - ger,
I know 'tis time I start - ed, my lord, I'll work with all my
schnell schwindest du uns wie- -der, du war - mes Son - - - - nen -
Too soon art thou de - part - ed, O sun - shine warm and
Tutti
cresc.
M.
Son- - nen - licht, wie eil - ten sie zum Son - nen - licht, und
hail the light, how glad they were to hail the light, And
L.
zö- - -gert nicht, ihr hört das Wort, drum zö - gert nicht, kehrt
leave the light, he or - ders you to leave the light, Now
J.
zö- - -gert nicht, ihr hört das Wort, drum zö - gert nicht, kehrt
leave the light, he or - ders you to leave the light, Now
P.
zög-re nicht, zög - re, zög-re län-ger, län - ger nicht, steig'
yon-der wight, down to yon-der wight, to yon - der wight, High
R.
län - - ger nicht, nein, Herr, ich zög- -re län - ger nicht, ich
might, my lord, I'll work, with all, with all my might, I,
licht, du war - - - - mes Son - nen - licht, schnell
bright, O sun - - - - shine warm and bright too
f

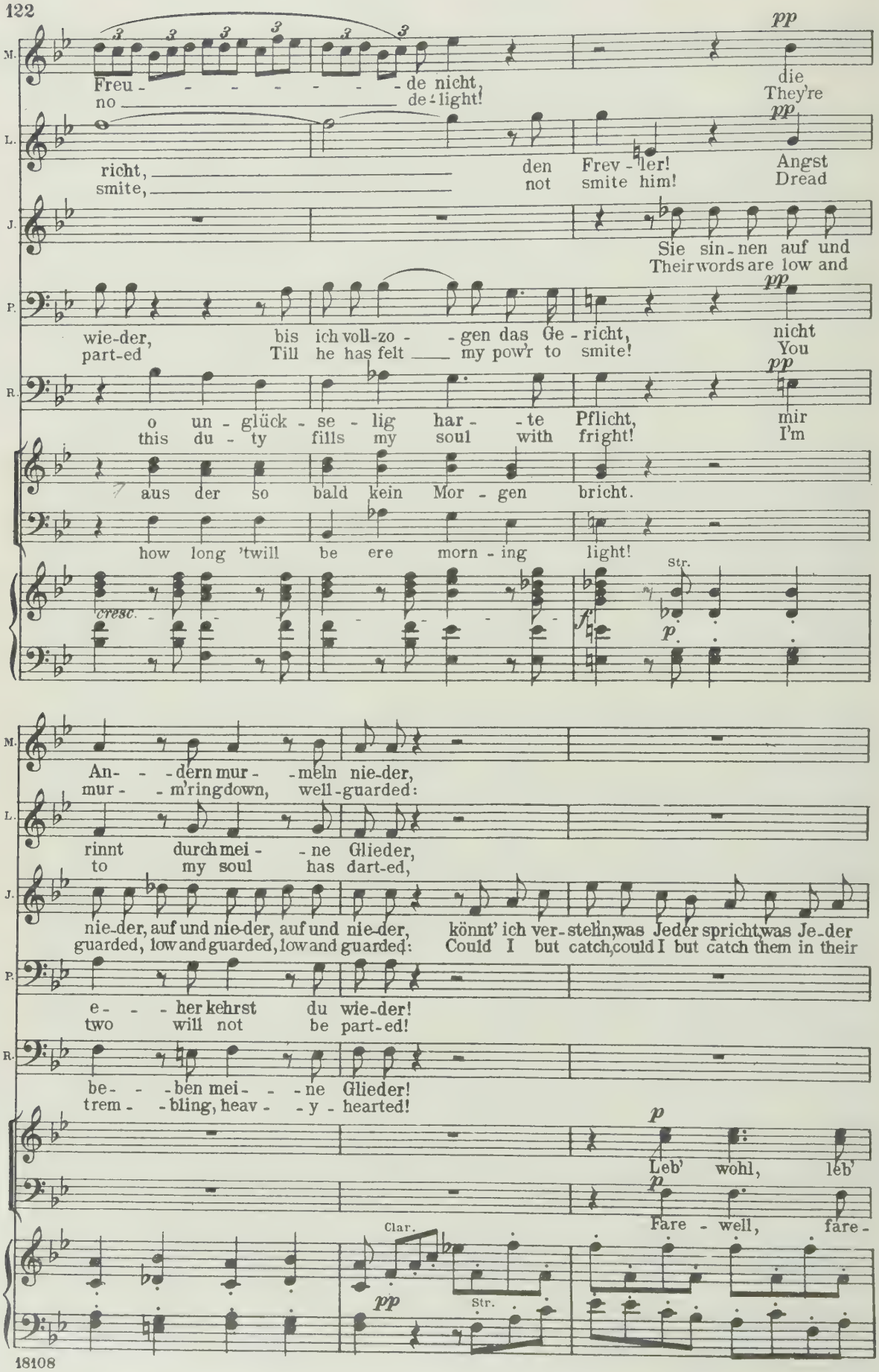

M.
schei - den trau - rig wie - der!
now so heav - - y - - heart-ed!
L.
in den Ker - ker wie - der!
for your cells be start-ed!
J.
in den Ker - ker wie - der!
for your cells be start-ed!
P.
in den Ker - ker nie - der!
time that you had start-ed!
R.
stei - ge ei - lend, ei - lend nie - der!
know 'tis time,'tis time I start-ed!
(aside)
Mir be - ben mei - ne
Trembling and heav-y -
schwin-dest du uns wie - der!
soon art thou de- - - part-ed!
Tpts.
Kdr.
fp
p
fp
Basses
M.
(aside)
Die An-dern, die An-dern murmeln
They're mur'mring, they're mur'mring down, well -
L.
(aside)
Angst rinnt durch mei - ne Glie - der, er - eilt den
Dread to my soul has dart - ed! Shall Heav'n this
J.
(aside, looking at Rocco and Leonora)
Sie sin- - nen
Their words are
(aside to Rocco)
P.
Nicht e - her kehrst du wie - der, bis ich voll - zo- - gen das Ge- - -
You two will not be part - ed Till he has felt my pow'r to
R.
Glie - der, o un- - glück-se - lig har- - te Pflicht,
heart-ed, This du- - ty fills my soul with fright!
p
Schon sinkt die Nacht her - nie- - der,
p
Day soon will be de - part - - ed,
Viol.
fp
fp
fp

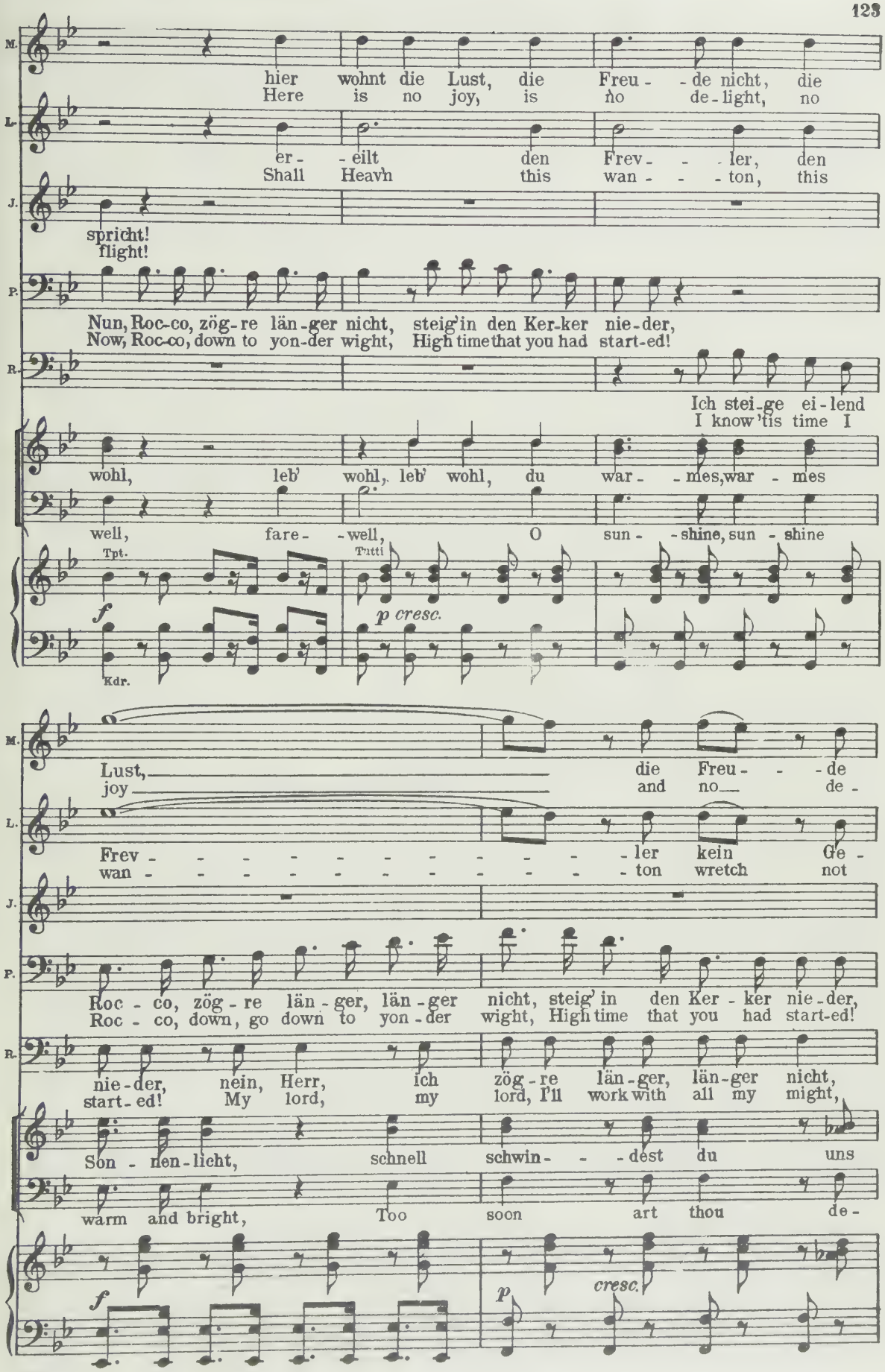

M.
nie - der, hier wohnt die Lust, die Freu-de nicht, hier wohnt die
guard-ed: Here is no joy, is no de - light, here is no
L.
Frev - ler, den Frev - ler kein Ge - - richt, er - eilt den
wan - ton, this wan - ton wretch not smite, shall Heav'n this
J.
auf und nie - der, könnt' ich ver - - steh'n, was Je - d'er
low and guard - ed, Could I but catch them in their
P.
richt, bis ich voll - zo - - - gen das Ge - richt, nicht
smite, till he has felt my pow'r to smite! You
R.
— o un - glück - - se - lig har - - te Pflicht!
— this du - ty fills my soul with fright!
aus der so bald kein Mor - - - - gen
How long 'twill be ere morn - - - - ing
fp
cresc.
fp
M.
Lust, die Freu-de, die Freu - - - - - - - - de nicht,
joy, no joy, here is no de-light!
L.
Frev - ler kein Ge - - richt, den
wan - ton wretch not smite, not
J.
spricht!
flight!
P.
e - her kehrst du wie-der, bis ich vollzo - - - gen das Ge -
two will not be part-ed Till be has felt my pow'r to
R.
O un - glück - - se - lig har - - te
this du - ty fills my soul with
bricht, aus der so bald kein Mor - gen
light! how long 'twill be ere morn - ing
w.w.
p
cresc.
Horns

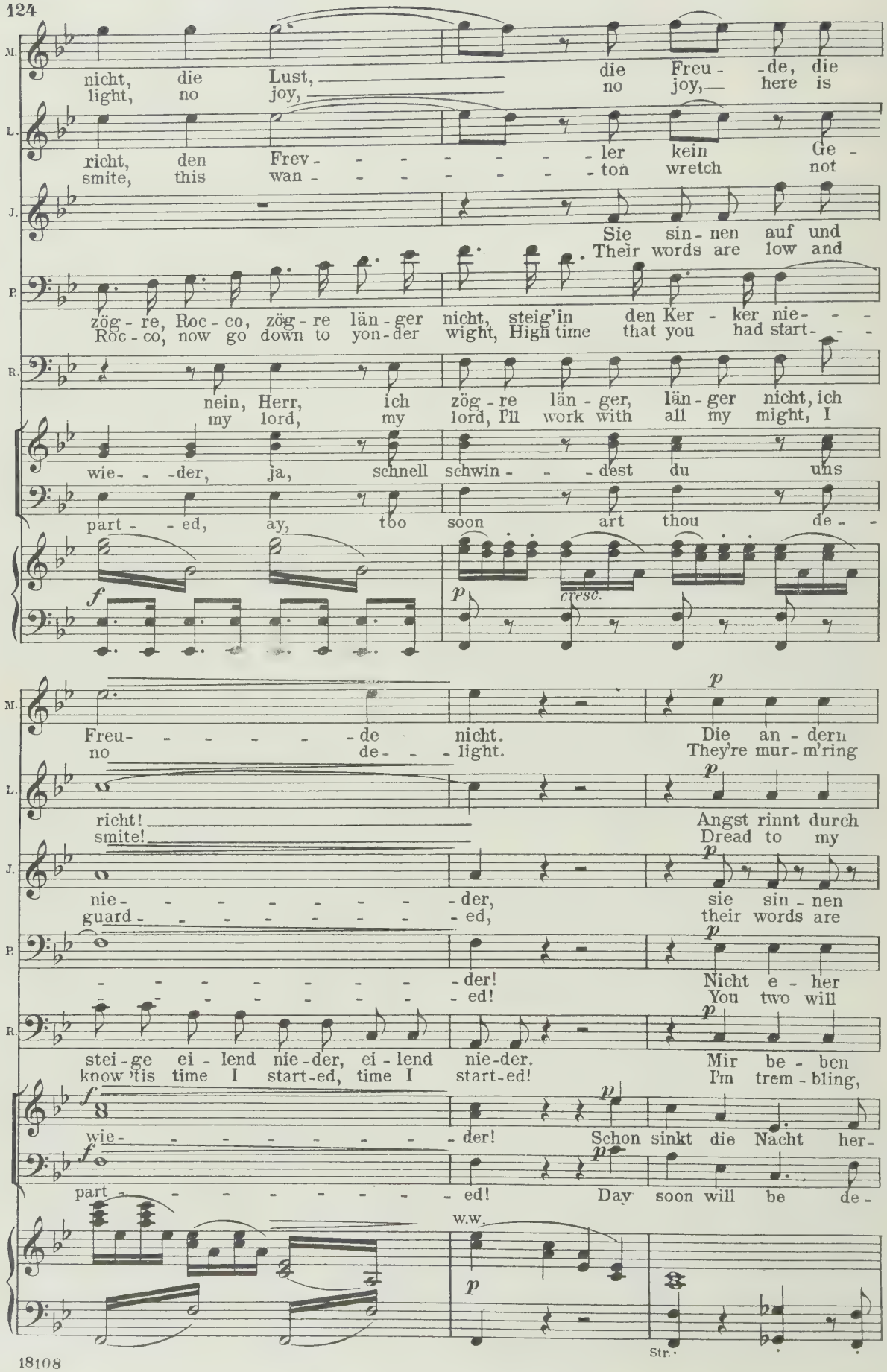

M.
die An - - - - dern mur - - - meln, mur - - - meln
They're mur - - - m'ring, mur - - - m'ring down, well -
L.
Frev - ler! Angst rinnt durch mei - - - - ne
smite him! Dread to my soul has
J.
Sie sin - nen auf und nie - der, könnt' ich ver - steh'n, was
Their words are low and guard - ed, Could I but catch them
P.
richt, nicht e - her kehrst du
smite! You two will not be
R.
Pflicht! Mir be - ben mei - - - - ne
fright! Trem - - bling and heav - - - - y -
bricht.
light!
Str.
f
p
M.
nie - der. Wie eil - - - ten sie zum
guard-ed, How glad they were to
L.
Glie - der. Ihr hört das Wort, drum
dart - ed. He or - - - ders you to
J.
Je - der, Je - der, Je - der, Je - der spricht! Ihr hört das Wort, drum
catch them, catch them, catch them in their flight! He or - - - ders you to
P.
wie - der! Nun, Roc - - - co, zög - re
part - ed! Now, Roc - - - co, down to
R.
Glie - der! Ihr hört das Wort, drum
heart - ed! He or - - - ders you to
Leb' wohl, leb' wohl, du war - mes Son - nen - licht, schnell
Too
Fare - - well, fare - - - well, O sun - shine warm and bright!
W. Wind
Str.
p
f
f

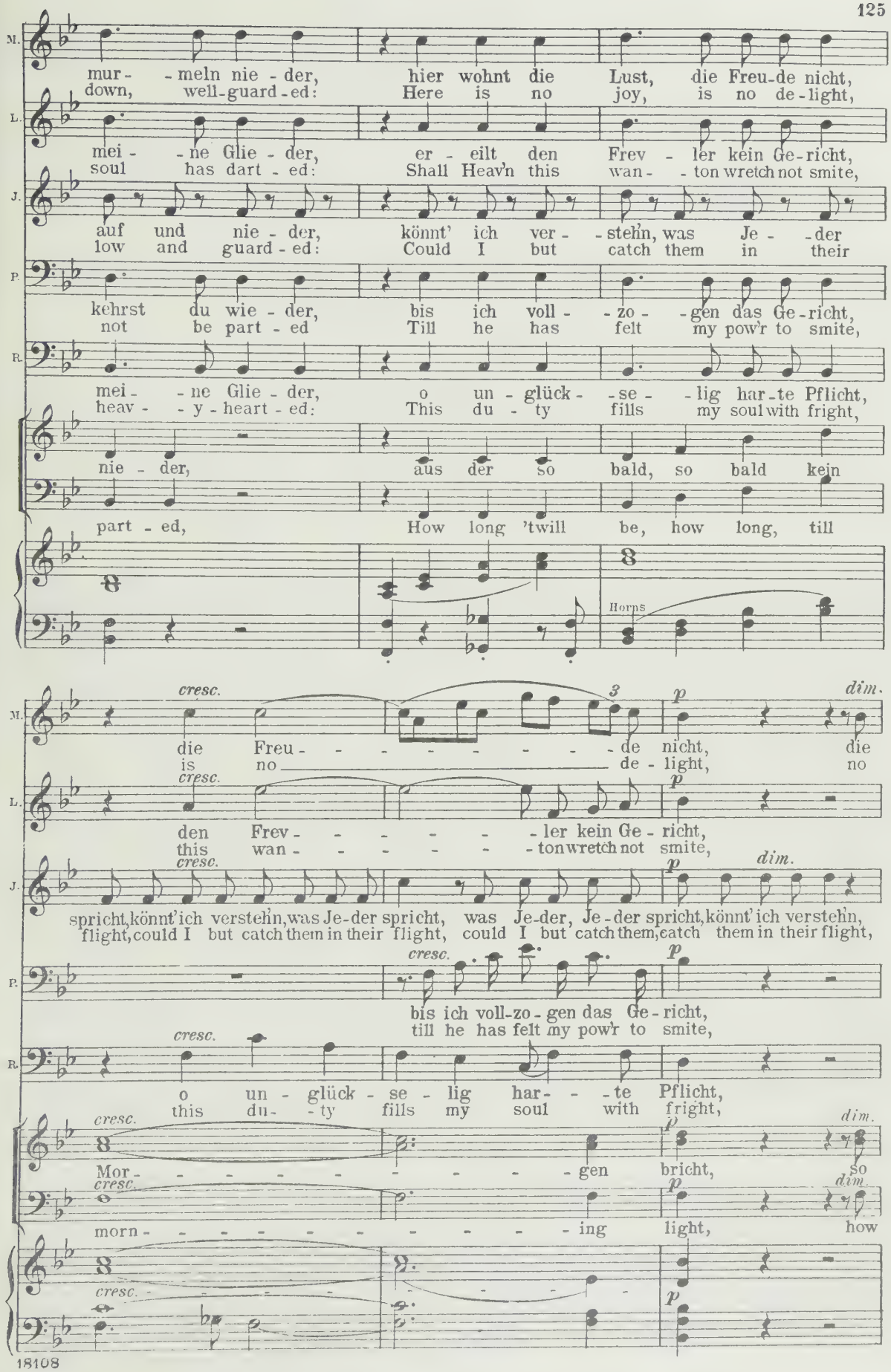

M.
Son-nen-licht, zum Son-nen-licht, und schei-den trau-rig
hail the light, to hail the light, And now so heav-y-
L.
zö-gert nicht, drum zö-gèrt nicht, kehrt in den Ker-ker
leave the light, to leave the light, Now for your cells be
J.
zö-gert nicht, drum zö-gert nicht, kehrt in den Ker-ker
leave the light, to leave the light, Now for your cells be
P.
län-ger nicht, 'nun län-ger nicht, steig' in den Ker-ker
yon-der wight, to yon-der wight, 'Tis time that you had
R.
zö-gert nicht, drum zö-gert nicht, kehrt in den Ker-ker
leave the light, to leave the light, Now for your cells be
schwin-dest du uns wie- -der, schnell schwin-dest du uns
soon art
schnell schwindest thou de- -part- -ed, too soon art thou de-
Too soon art
Tutti
sf
M.
wie-der.
heart-ed!
L.
wie-der!
start-ed!
J.
wie-der!
start-ed!
P.
nie-der!
start-ed!
Nicht e-her kehrst du
You two will not be
R.
wie-der!
start-ed!
Mir be-ben mei-ne Glie-der, o
Trembling and heav-y- -heart-ed, This
wie-der!
part-ed!
p
Schon
p
Day
fp
p
fp
Basses
fp

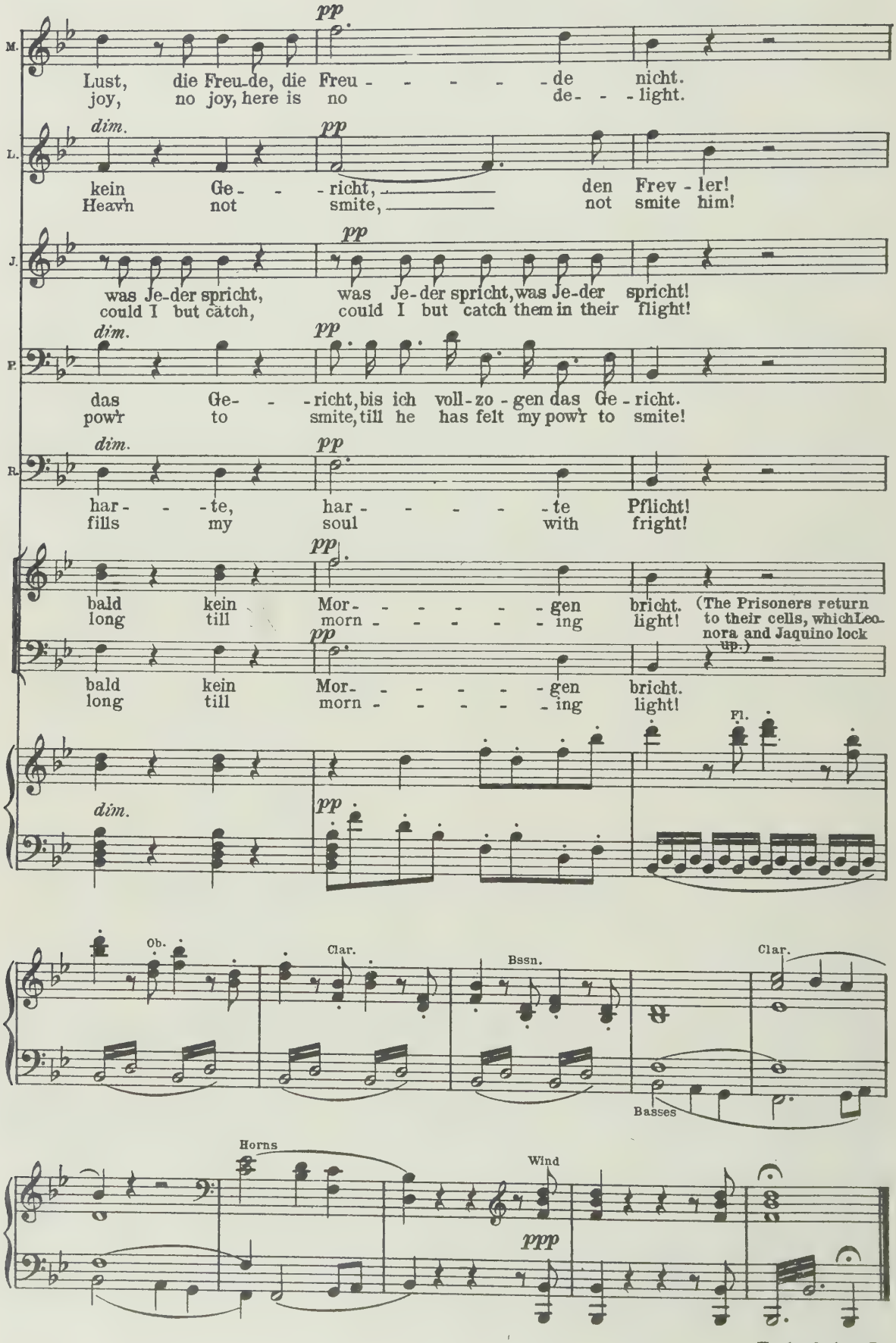

M.
Die An - dern, die An - dern murmeln nie - der, hier wohnt die
They're murm'ring, they're murm'ring down, well-guarded: Here is no
L.
Angst rinnt durch mei - ne Glie - der, er - eilt den Frev - ler, den
Dread to my soul has dart - ed, Shall Heav'n this wan - ton, this
J.
Sie sin - - nen auf und nie - der,
Their words are low and guard - ed:
P.
wie - der, bis ich voll - zo - - gen das Ge - - richt, bis ich voll -
part - ed, Till he has felt my pow'r to smite, till he has
R.
un - - glück - se - lig har - - te Pflicht, o un - glück -
du - - ty fills my soul with fright, this du - ty
sinkt die Nacht her - nie - - der, aus
soon will be de - part - - ed, How
Viol.
fp
fp
fp
cresc.
Lust, die Freu - de nicht, hier wohnt die Lust, die Freu - de, die
joy, is no de - light, here is no joy, no joy, here is
Frev - - ler kein Ge - - richt, er - eilt den Frev - ler kein Ge - -
wan - - ton wretch not smite, shall Heav'n this wan - ton wretch not
könnt' ich ver - - stehn, was je - der spricht!
Could I but catch them in their flight!
zo - - - gen das Ge - richt, nicht e - her kehrst du
felt my pow'r to smite! You two will not be
se - lig har - - te Pflicht!
fills my soul with fright!
der so bald kein Mor - - - - - gen bricht,
long 'twill be ere morn - - - - - ing light,
Str.
W. Wind
fp
p
Horns


M.
Freu - - - - - - - de nicht,
no de - light!
pp
die
They're
L.
richt,
smite,
den Frev - ler!
not smite him!
pp
Angst
Dread
J.
Sie sin - nen auf und
Their words are low and
P.
wie-der, bis ich voll-zo - - gen das Ge - richt,
part-ed Till he has felt my pow'r to smite!
pp
nicht
You
R.
o un - glück - se - lig har - - te Pflicht,
this du - ty fills my soul with fright!
pp
mir
I'm
aus der so bald kein Mor - gen bricht.
how long 'twill be ere morn - ing light!
cresc.
f
Str.
p
M.
An- - -dern mur - -meln nie-der,
mur - - m'ring down, well-guarded:
L.
rinnt durch mei - - ne Glieder,
to my soul has dart-ed,
J.
nie-der, auf und nie-der, auf und nie-der, könnt' ich ver-stehn, was Jeder spricht, was Je-der
guarded, low and guarded, low and guarded: Could I but catch, could I but catch them in their
P.
e- - -her kehrst du wie-der!
two will not be part-ed!
R.
be- - -ben mei- - -ne Glieder!
trem - -bling, heav - -y - hearted!
p
Leb' wohl, leb'
p
Fare - well, fare -
Clar.
pp
Str.


M.
hier wohnt die Lust, die Freu - de nicht, die
Here is no joy, is no de - light, no
L.
er - eilt den Frev - - ler, den
Shall Heavn this wan - - - ton, this
J.
spricht!
flight!
P.
Nun, Roc-co, zög-re län-ger nicht, steig' in den Ker-ker nie-der,
Now, Roc-co, down to yon-der wight, High time that you had start-ed!
R.
Ich stei-ge ei-lend
I know 'tis time I
wohl, leb' wohl, leb' wohl, du war - mes, war - mes
well, fare - well, O sun - shine, sun - shine
Tpt.
Tutti
f
p cresc.
Kdr.
Lust,
joy
die Freu - - de
and no de -
Frev - - - - - - - - - - - ler kein Ge -
wan - - - - - - - - - - - ton wretch not
Roc - co, zög - re län - ger, län - ger nicht, steig' in den Ker - ker nie - der,
Roc - co, down, go down to yon - der wight, High time that you had start-ed!
nie - der, nein, Herr, ich zög - re län - ger, län - ger nicht,
start - ed! My lord, my lord, I'll work with all my might,
Son - nen - licht, schnell schwin - - dest du uns
warm and bright, Too soon art thou de -
f
p
cresc.


M.
nicht, die Lust, die Freu - de, die
light, no joy, no joy,— here is
L.
richt, den Frev - - - - - - - - ler kein Ge -
smite, this wan - - - - - - - - ton wretch not
J.
Sie sin - nen auf und
Their words are low and
P.
zög - re, Roc - co, zög - re län - ger nicht, steig'in den Ker - ker nie - - -
Roc - co, now go down to yon - der wight, High time that you had start - - -
R.
nein, Herr, ich zög - re län - ger, län - ger nicht, ich
my lord, my lord, I'll work with all my might, I
wie - - -der, ja, schnell schwin - - - dest du uns
part - - ed, ay, too soon art thou de - -
f
p
cresc.
M.
Freu - - - - - - - de nicht.
no de - - light.
p
Die an - dern
They're mur - m'ring
L.
richt!
smite!
p
Angst rinnt durch
Dread to my
J.
nie - - - - - - - - - der,
guard - - - - - - - - - ed,
p
sie sin - nen
their words are
P.
- - - - - - - - - der!
- - - - - - - - - ed!
p
Nicht e - her
You two will
R.
stei - ge ei - lend nie - der, ei - lend nie - der.
know 'tis time I start - ed, time I start - ed!
p
Mir be - ben
I'm trem - bling,
f
wie - - - - - - - - - der!
part - - - - - - - - - ed!
p
Schon sinkt die Nacht her -
Day soon will be de -
w.w.
p
Str.


M.
mur- -meln nie-der,
down, well-guard-ed:
L.
mei- -ne Glie-der,
soul has dart-ed:
J.
auf und nie-der,
low and guard-ed:
P.
kehrst du wie-der,
not be part-ed
R.
mei- -ne Glie-der,
heav- -y-heart-ed:
nie-der,
part-ed,
hier wohnt die Lust, die Freu-de nicht,
Here is no joy, is no de-light,
er-eilt den Frev-ler kein Ge-richt,
Shall Heav'n this wan- -ton wretch not smite,
könnt' ich ver- -stehn, was Je- -der
Could I but catch them in their
bis ich voll- -zo- -gen das Ge-richt,
Till he has felt my pow'r to smite,
o un-glück- -se- -lig har-te Pflicht,
This du-ty fills my soul with fright,
aus der so bald, so bald kein
How long 'twill be, how long, till
Horns
cresc.
3
p
dim.
die Freu- - - - - - - - -de nicht, die
is no de-light, no
den Frev- - - - - -ler kein Ge-richt,
this wan- - - - - -ton wretch not smite,
spricht, könnt' ich versteh'n, was Je-der spricht, was Je-der, Je-der spricht, könnt' ich versteh'n,
flight, could I but catch them in their flight, could I but catch them, catch them in their flight,
bis ich voll-zo-gen das Ge-richt,
till he has felt my pow'r to smite,
o un-glück-se-lig har- -te Pflicht,
this du- -ty fills my soul with fright,
Mor- - - - - - - - -gen bricht, so
morn- - - - - - - - -ing light, how

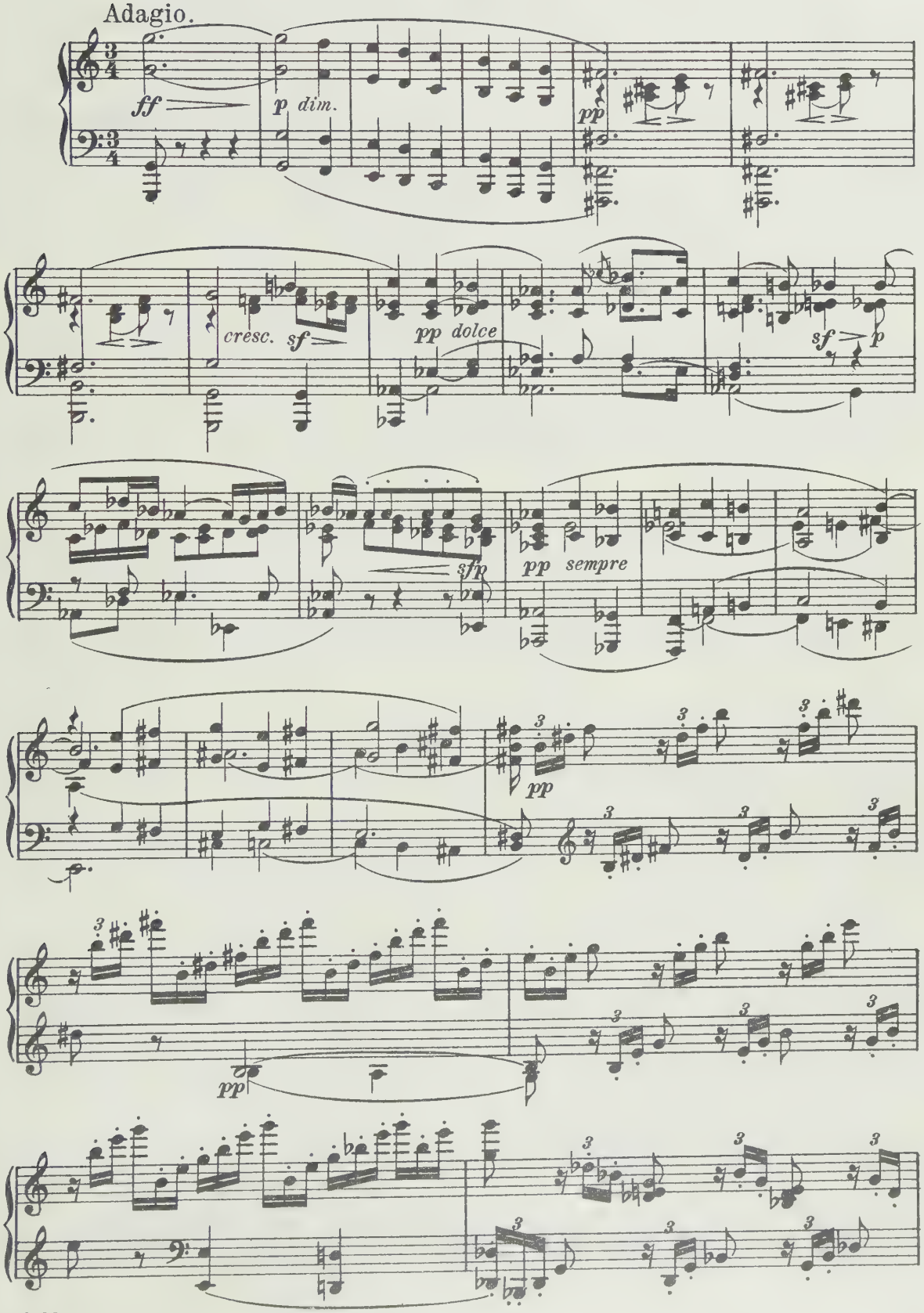

M.
pp
Lust, die Freu-de, die Freu - - - - - de nicht.
joy, no joy, here is no de- - light.
L.
dim.
pp
kein Ge- - - richt, den Frev - ler!
Heavn not smite, not smite him!
J.
pp
was Je-der spricht, was Je-der spricht, was Je-der spricht!
could I but catch, could I but catch them in their flight!
P.
dim.
pp
das Ge- - - richt, bis ich voll-zo - gen das Ge - richt.
powr to smite, till he has felt my powr to smite!
R.
dim.
pp
har- - - te, har - - - - - te Pflicht!
fills my soul with fright!
pp
bald kein Mor- - - - - - gen bricht.
long till morn - - - - - - ing light!
(The Prisoners return to their cells, which Leonora and Jaquino lock up.)
pp
bald kein Mor- - - - - - gen bricht.
long till morn - - - - - - ing light!
Fl.
dim.
pp
Ob.
Clar.
Bssn.
Clar.
Basses
Horns
Wind
ppp

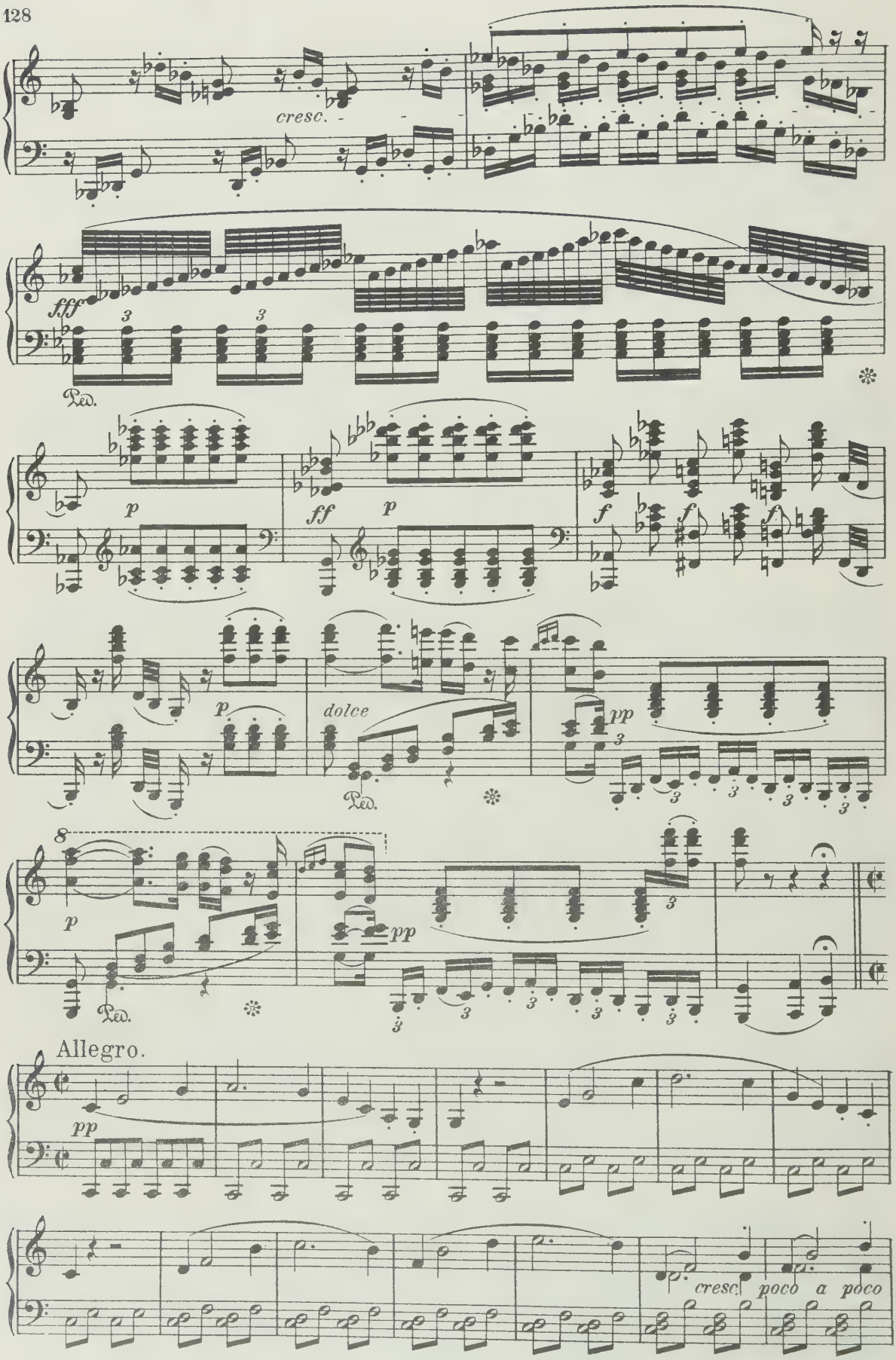
End of Act I.

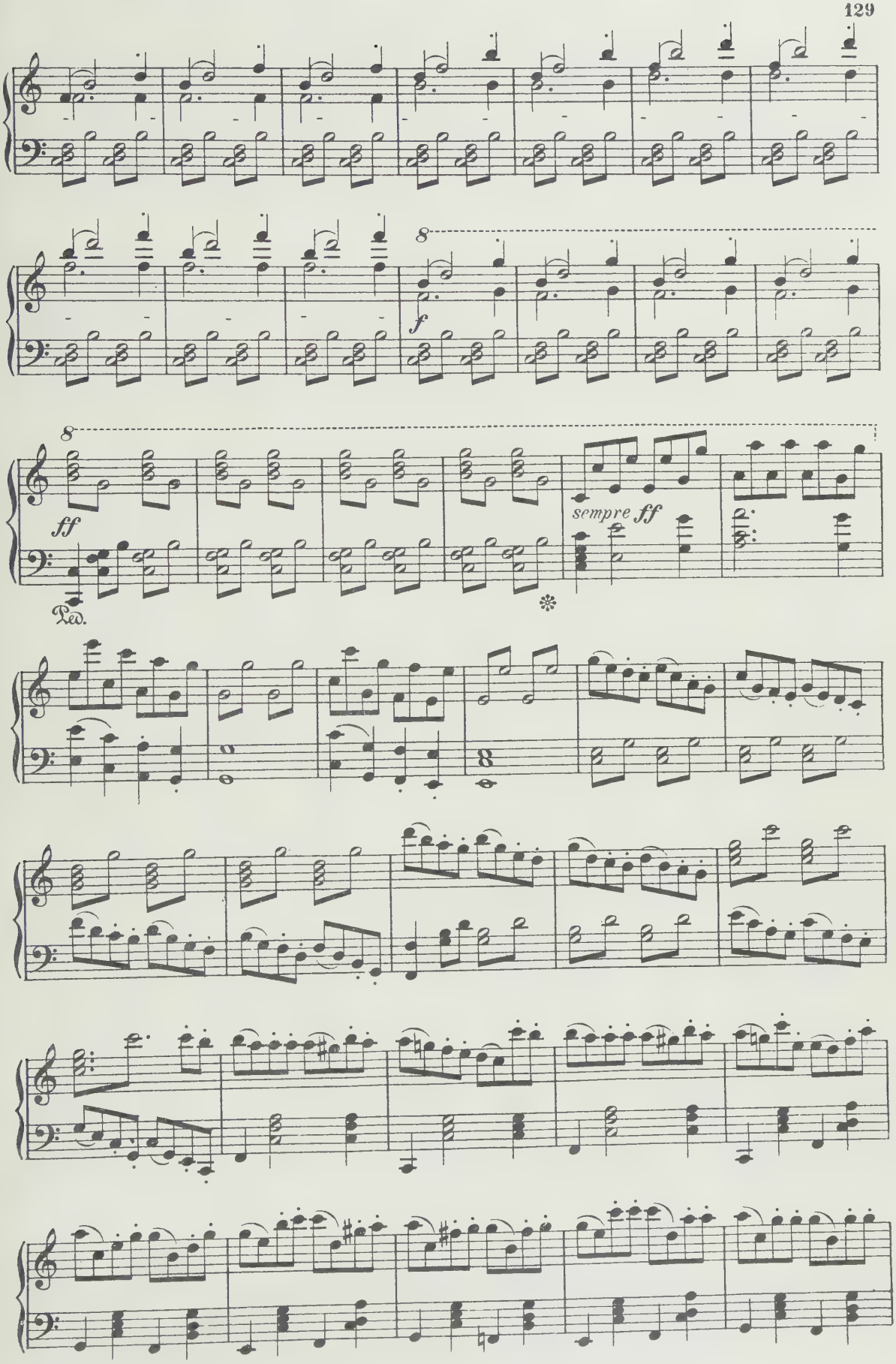
Leonore.

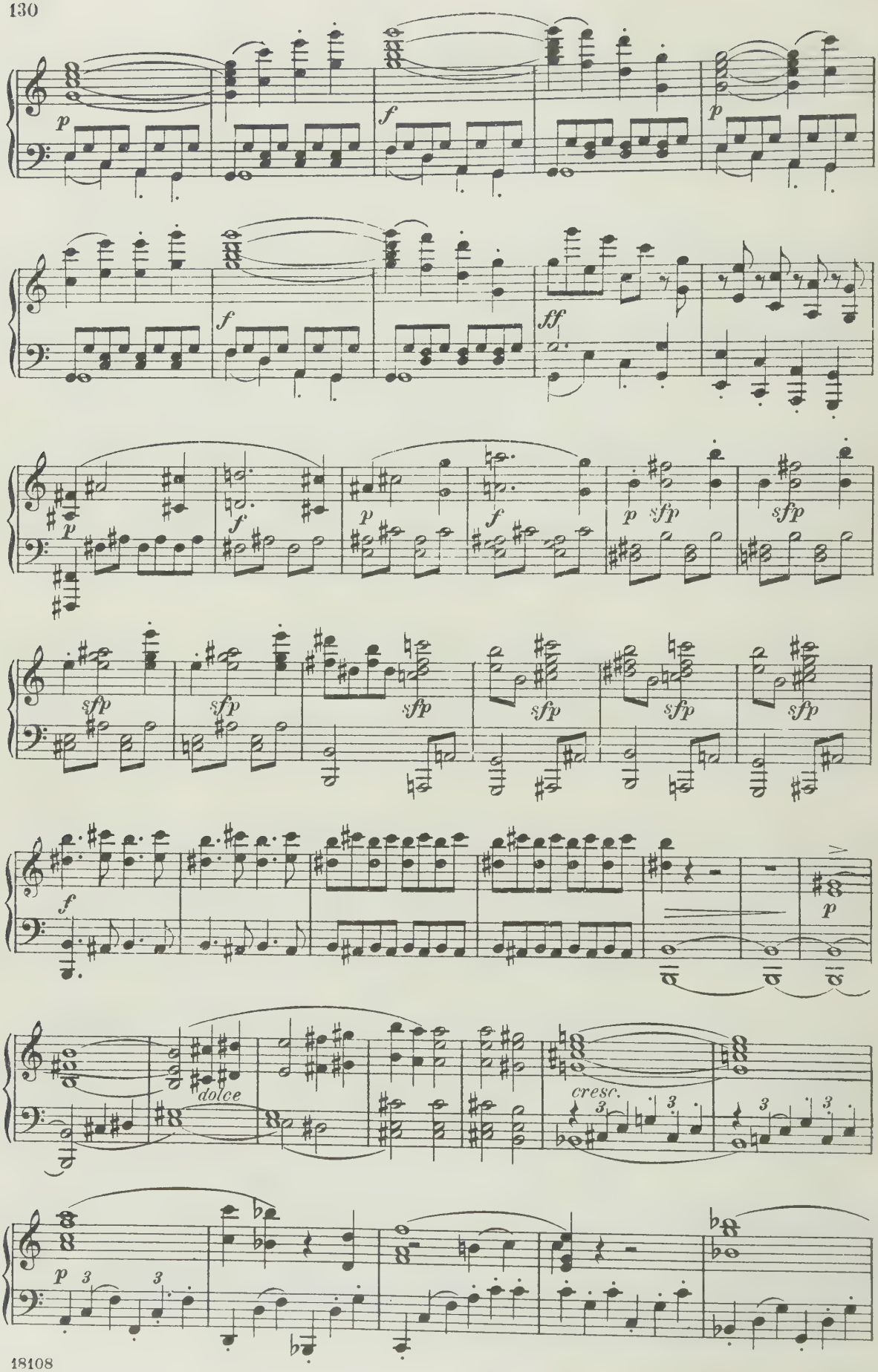
Overture № 3.

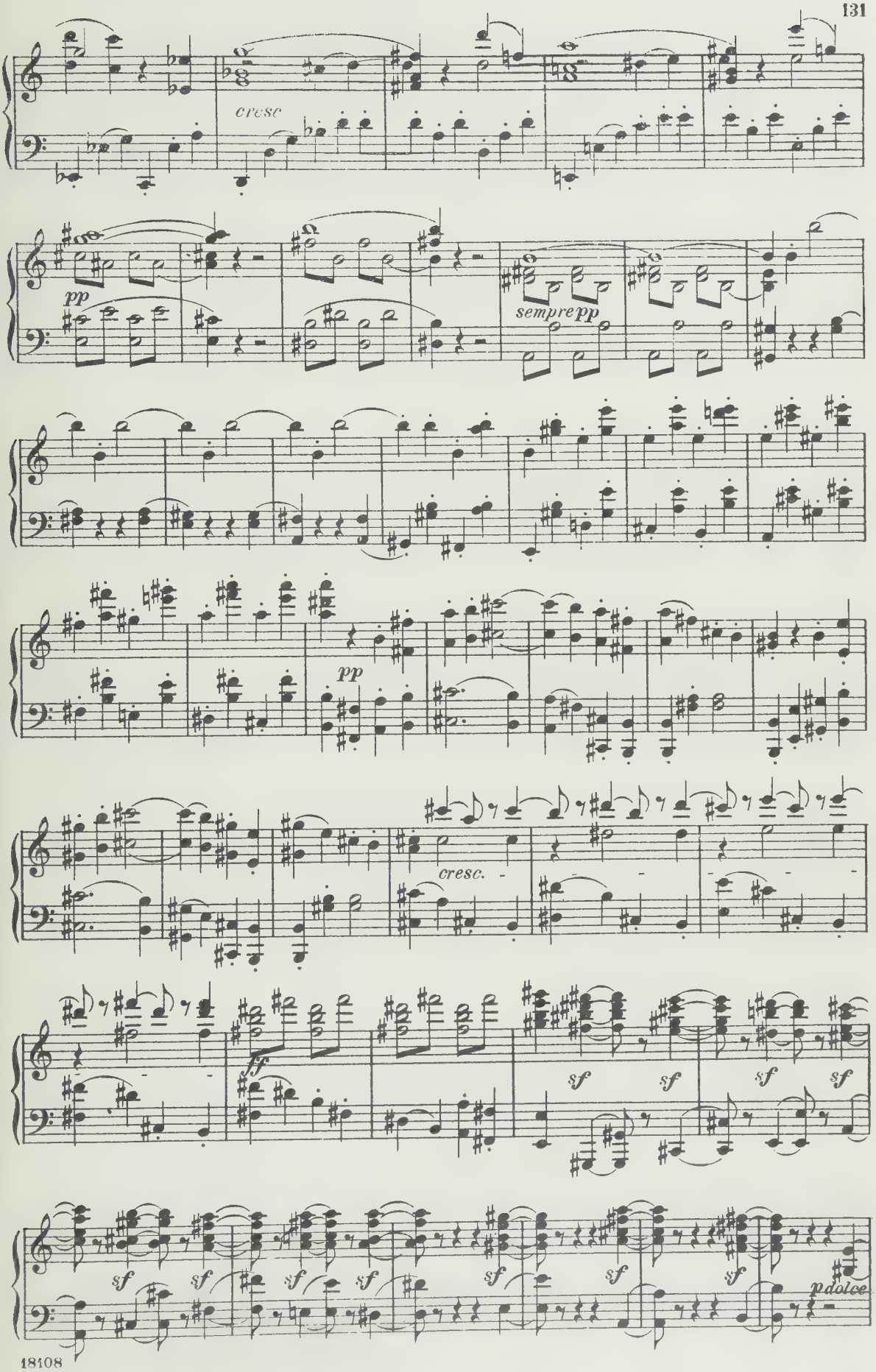
(Composed 1806.)

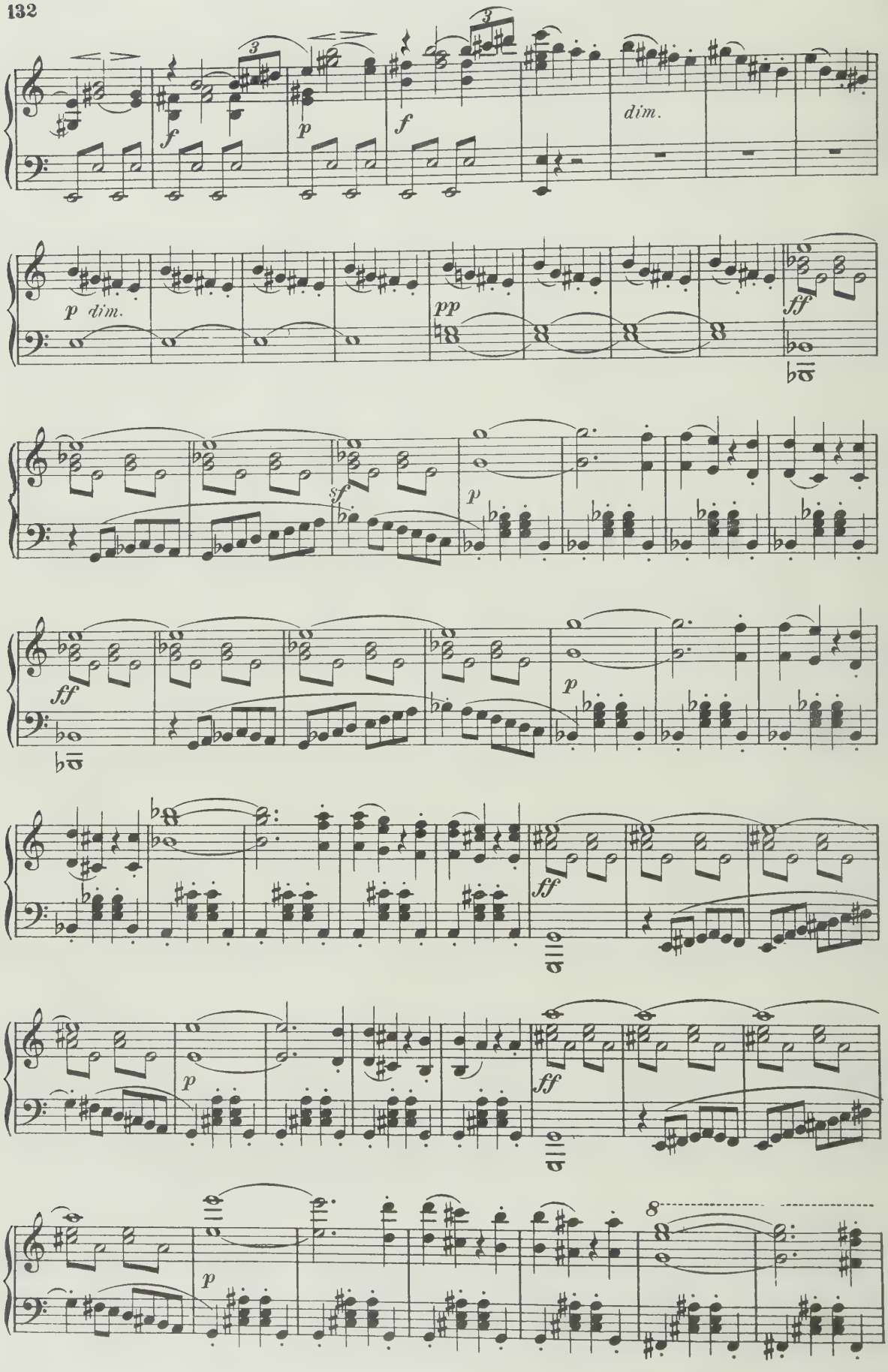


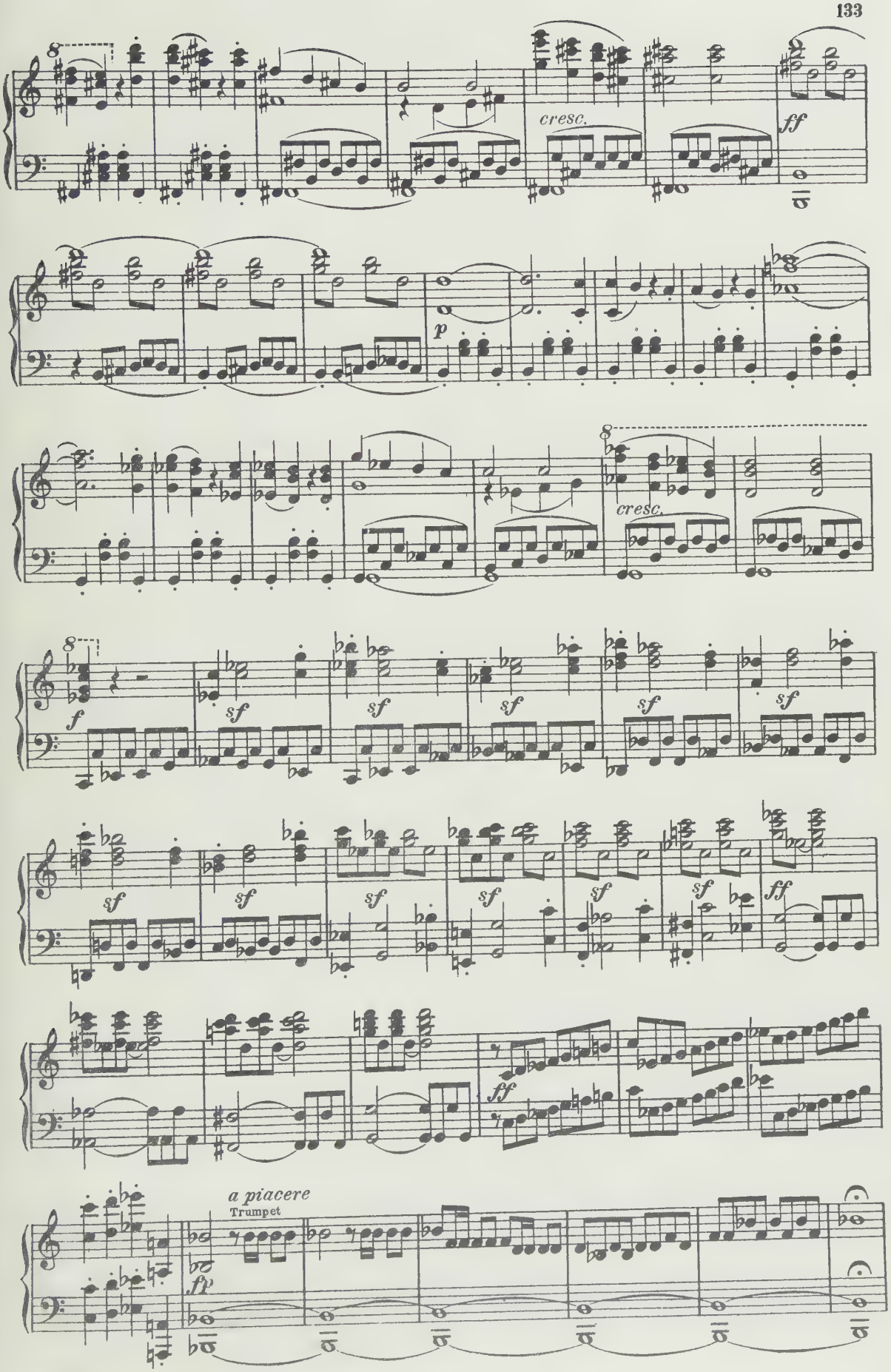

cresc.
fff
Ped.
p
ff
p
f
dolce
pp
Allegro.
pp
cresc. poco a poco

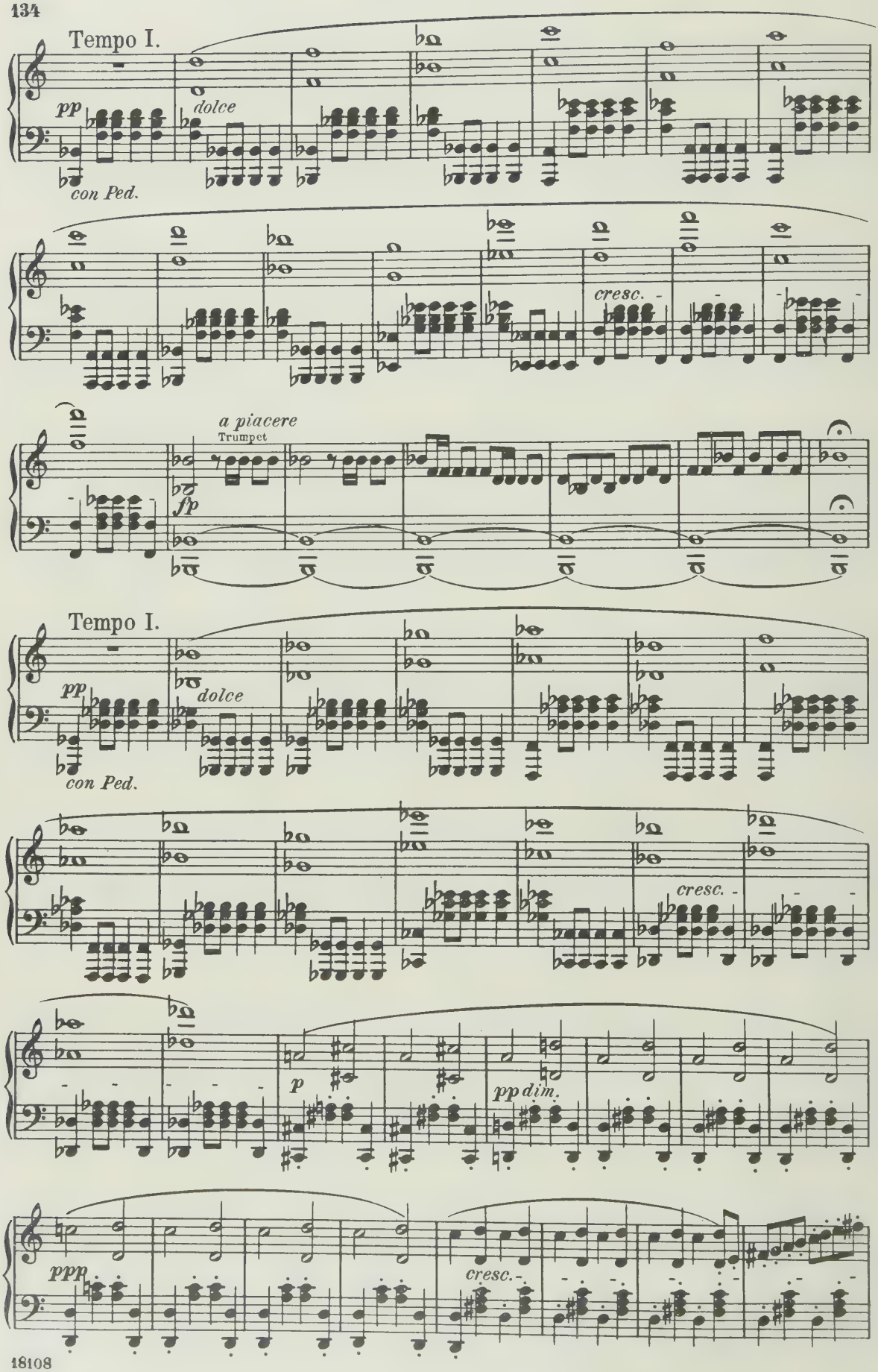

8
f
8
ff
Ped.
sempre ff

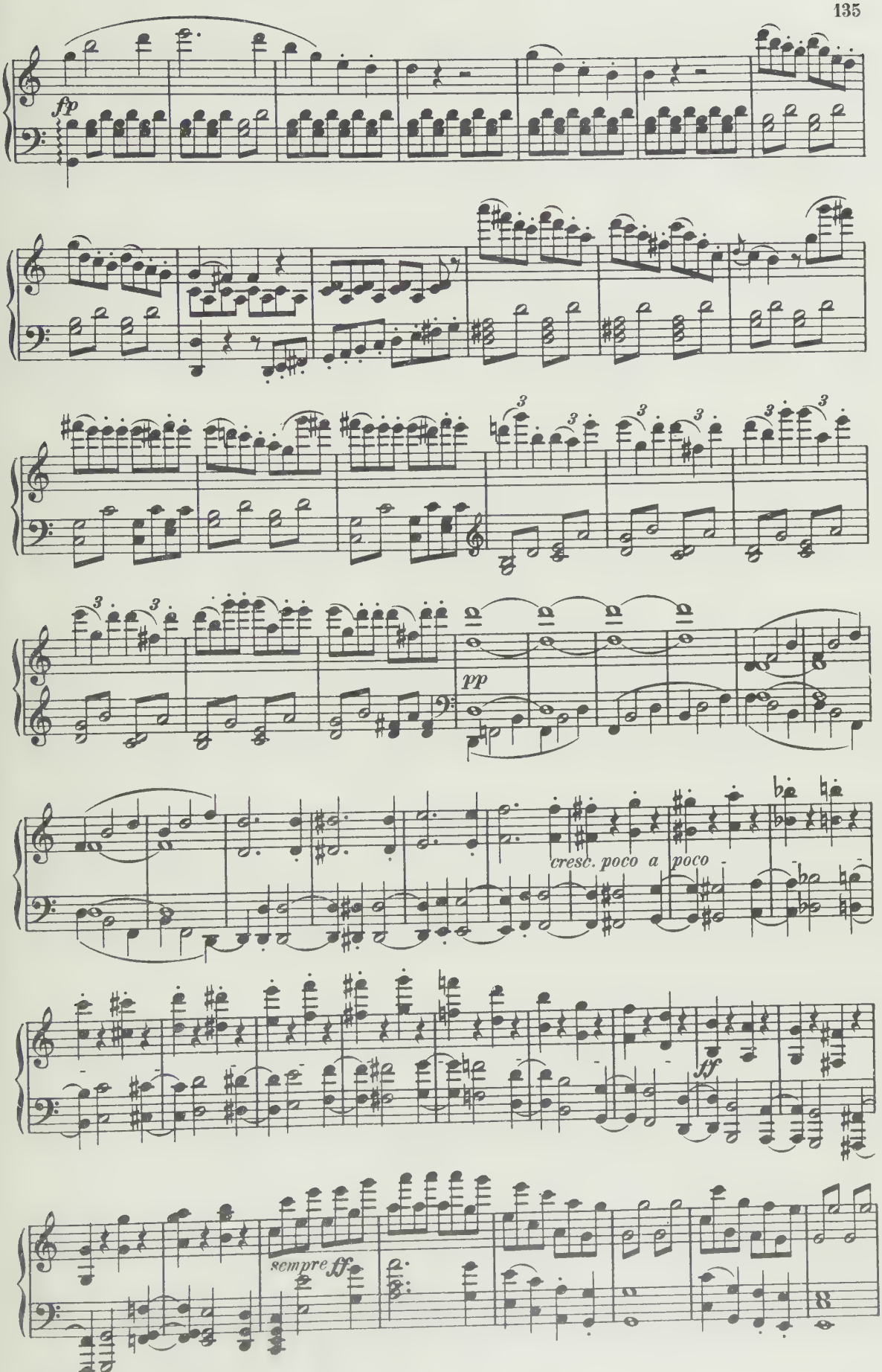

p
f
p
f
ff
p
f
p
f
p
sfp
sfp
sfp
sfp
sfp
sfp
sfp
f
p
dolce
cresc.
p

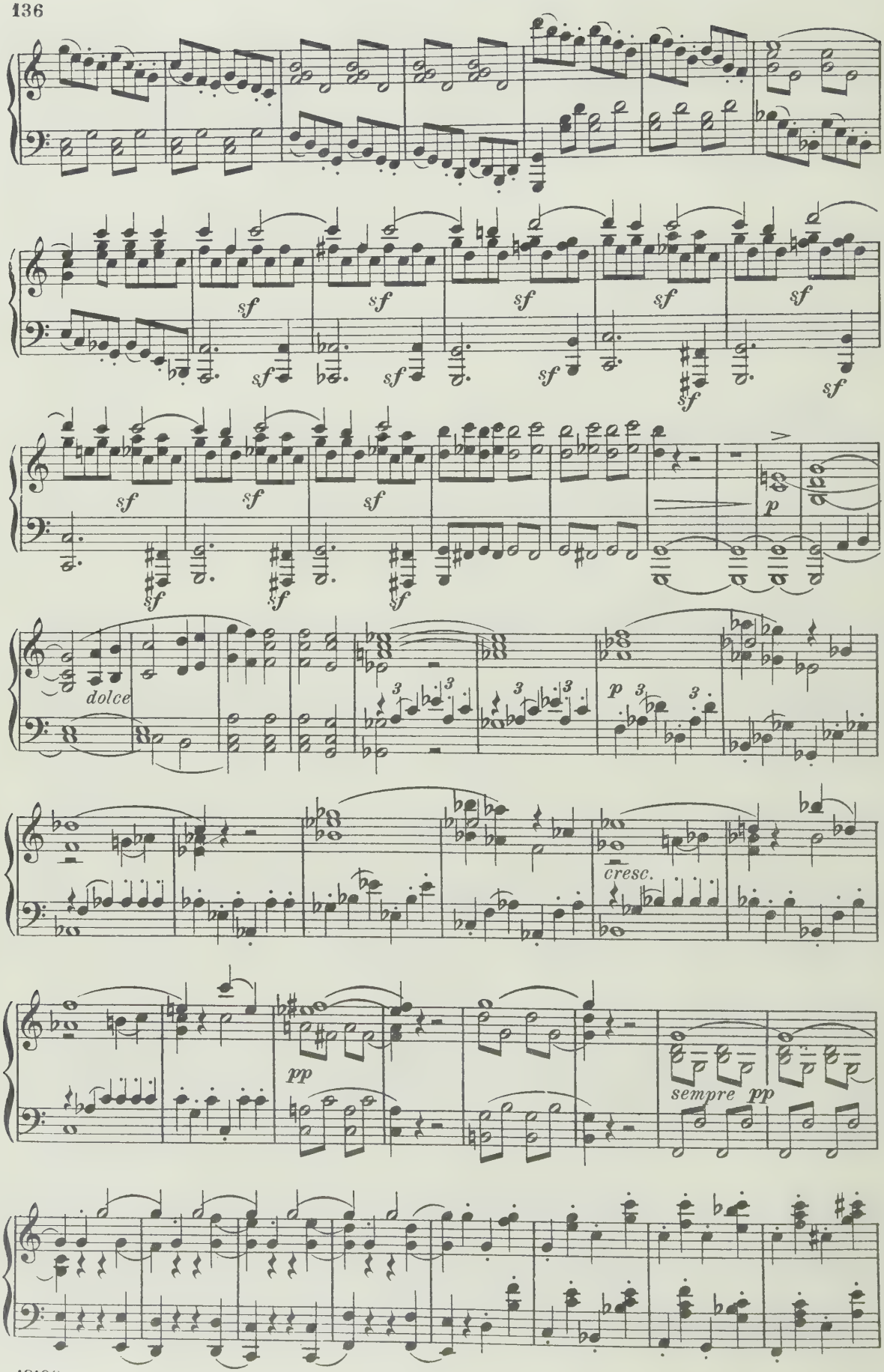

cresc
pp
sempre pp
pp
cresc.
ff
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
p dolce

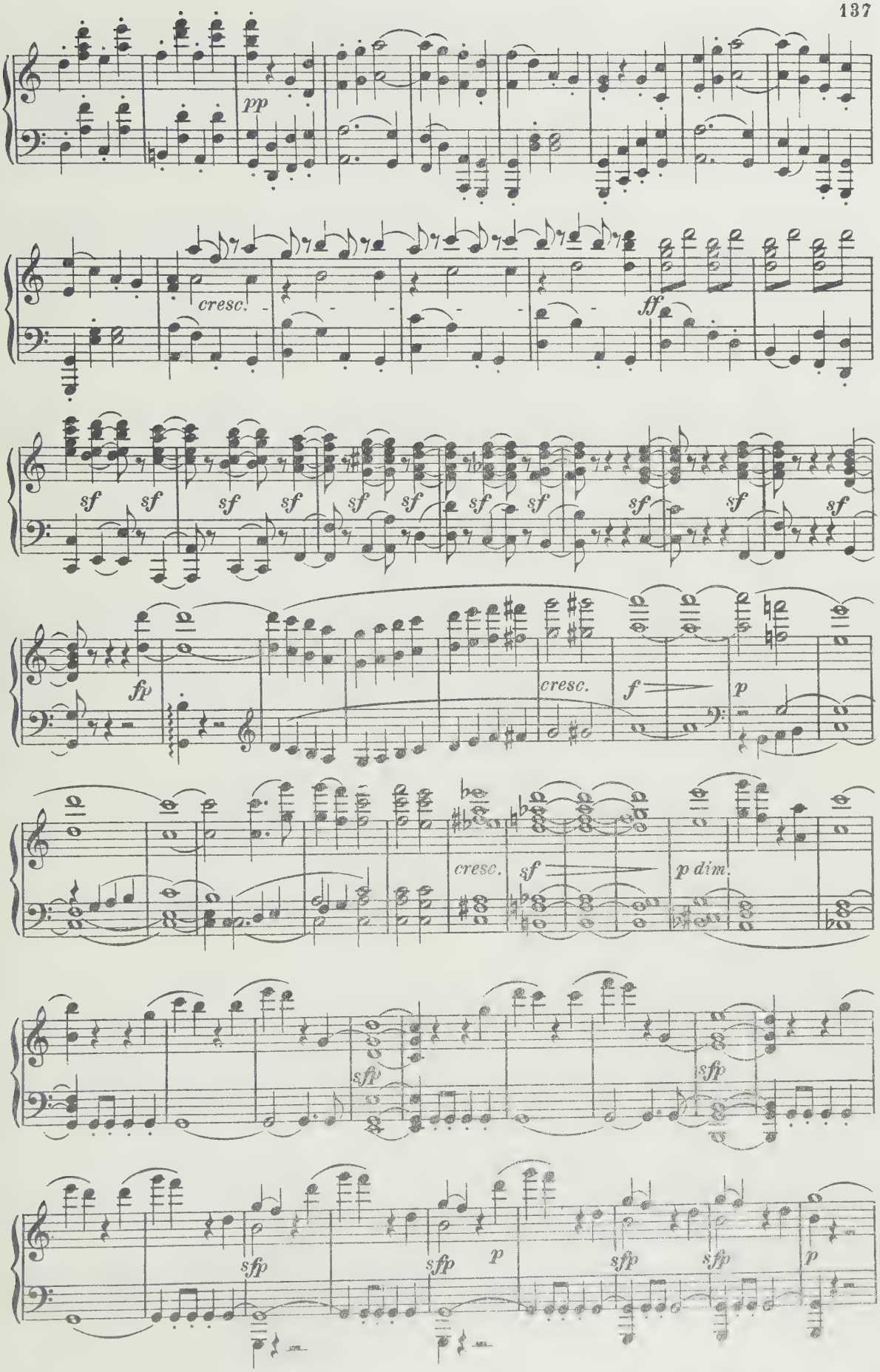

f
f
p
f
dim.
p dim.
pp
ff
sf
p
ff
p
ff
p
ff
p
8

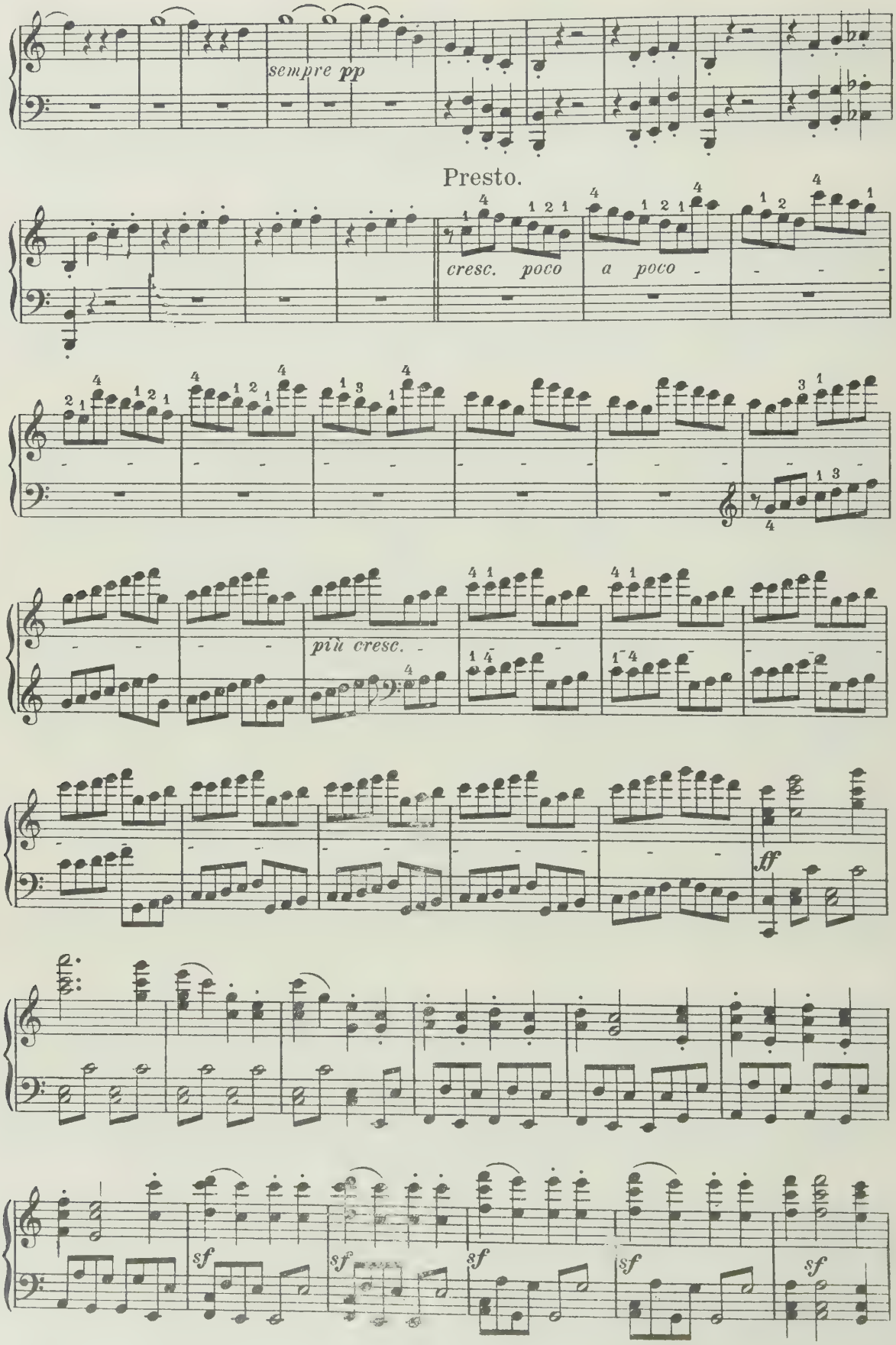

cresc.
ff
p
cresc.
f
sf
a piacere
Trumpet
ff

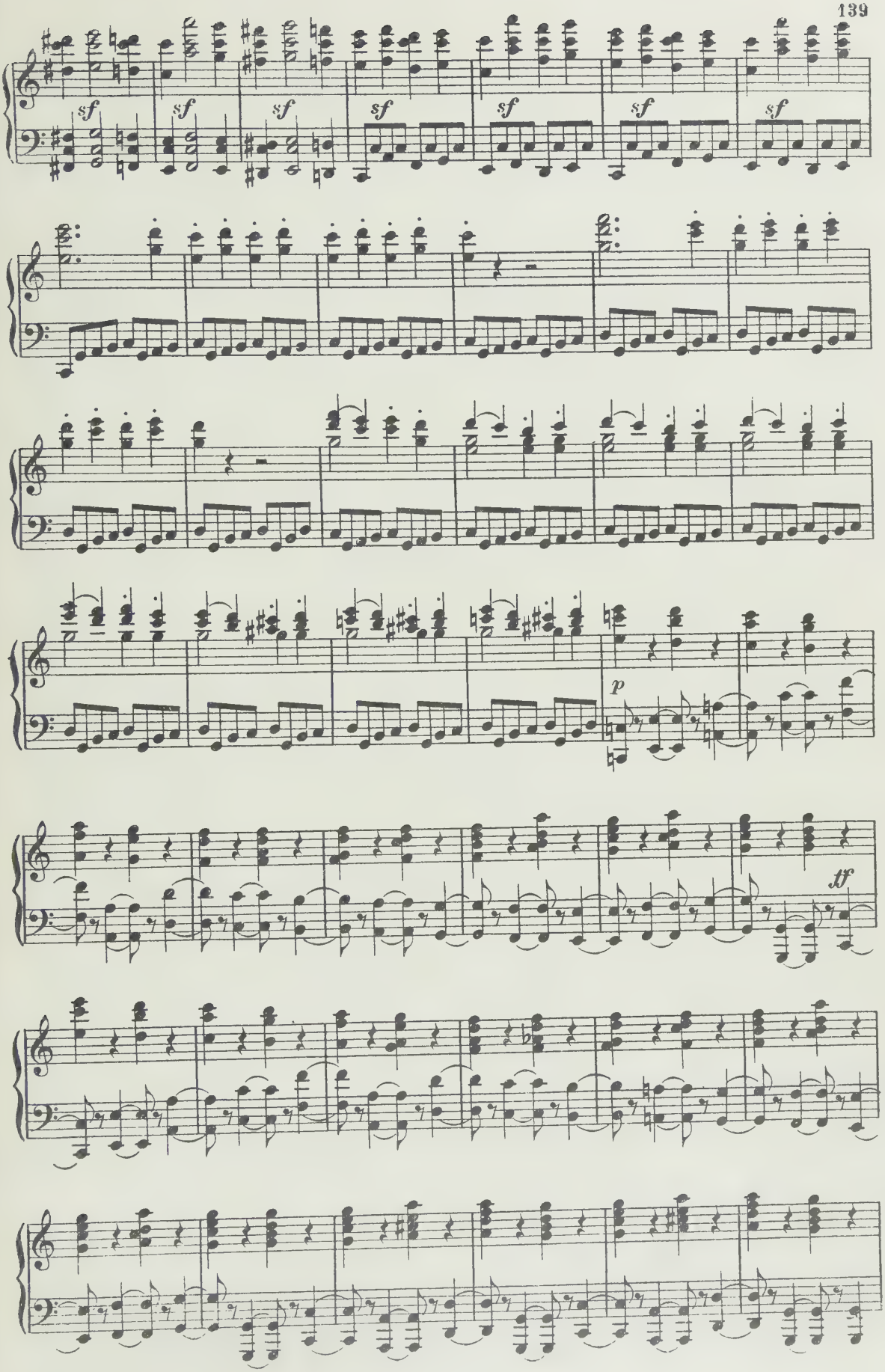

Tempo I.
pp
dolce
con Ped.
cresc.
a piacere
Trumpet
fp
Tempo I.
pp
dolce
con Ped.
cresc.
p
pp dim.
ppp
cresc.

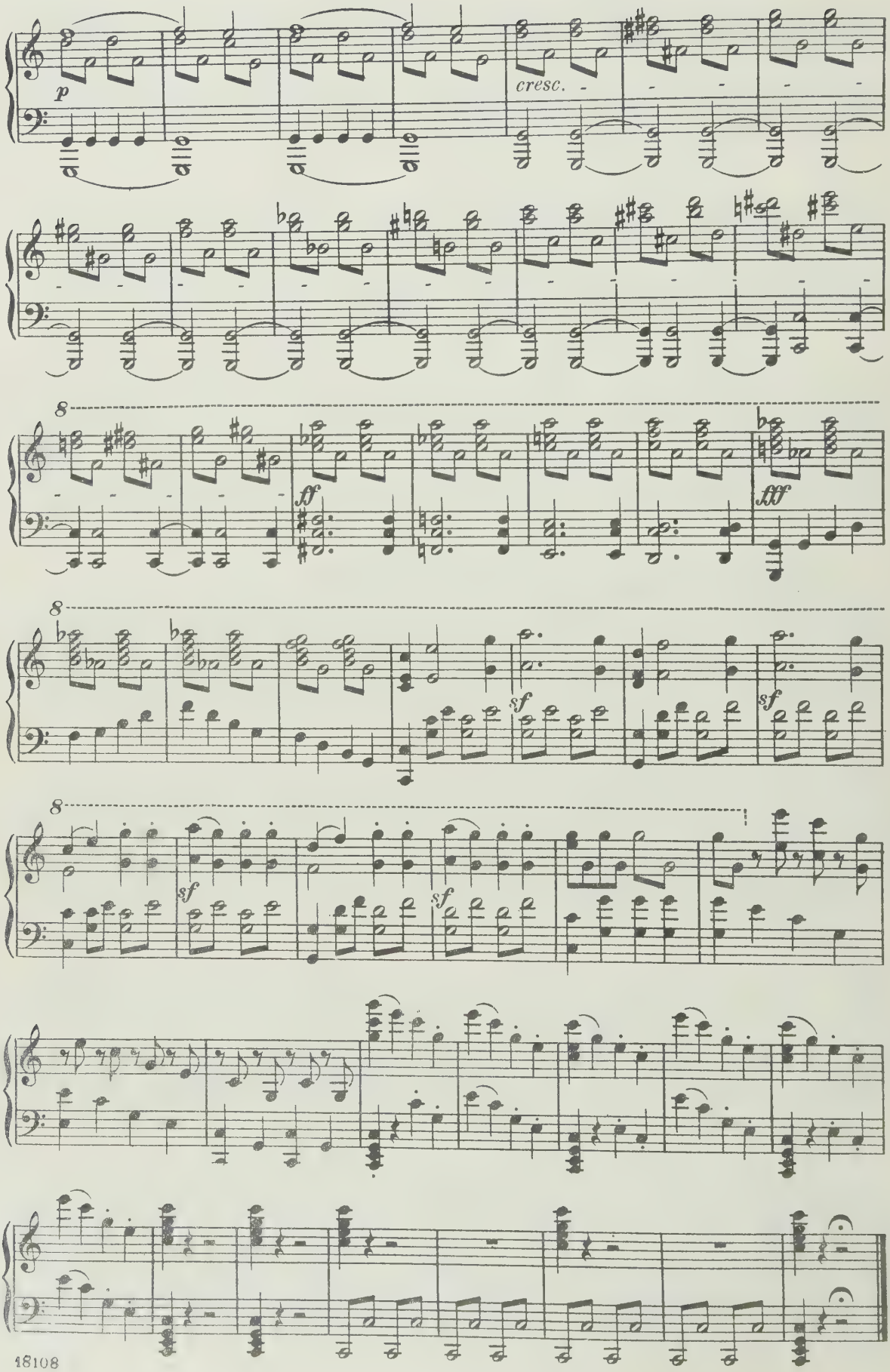

fp
pp
cresc. poco a poco
ff
sempre ff


sf
p
dolce
cresc.
pp
sempre pp


pp
cresc.
ff
sf
fp
cresc.
f
p
cresc.
sf
p dim.
sfp
sfp
sfp
sfp
p
sfp
sfp
p


sempre pp
Presto.
cresc. poco a poco
più cresc.
ff
sf
sf
sf
sf
sf

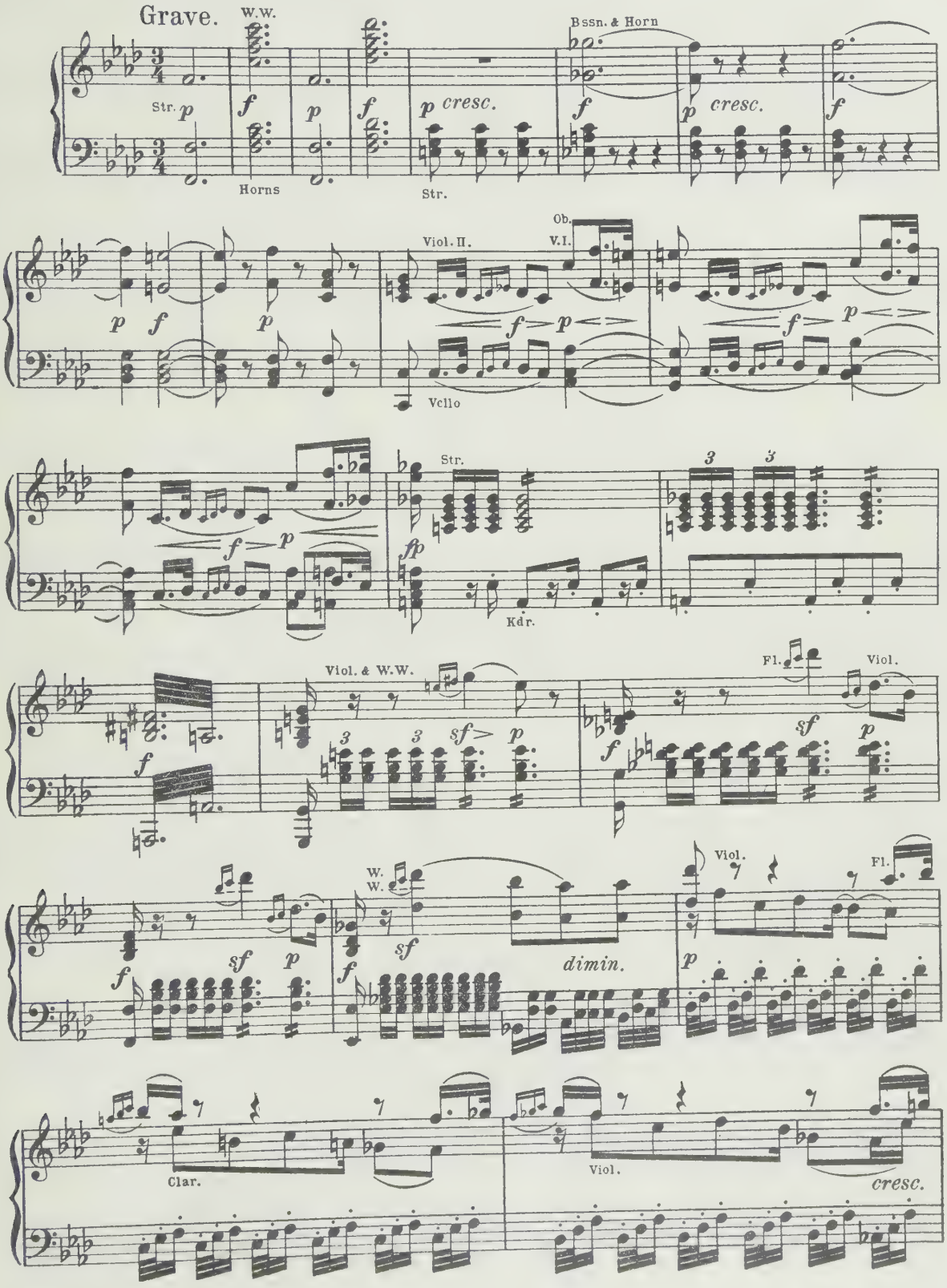

sf
sf
sf
sf
sf
sf
sf
p
ff

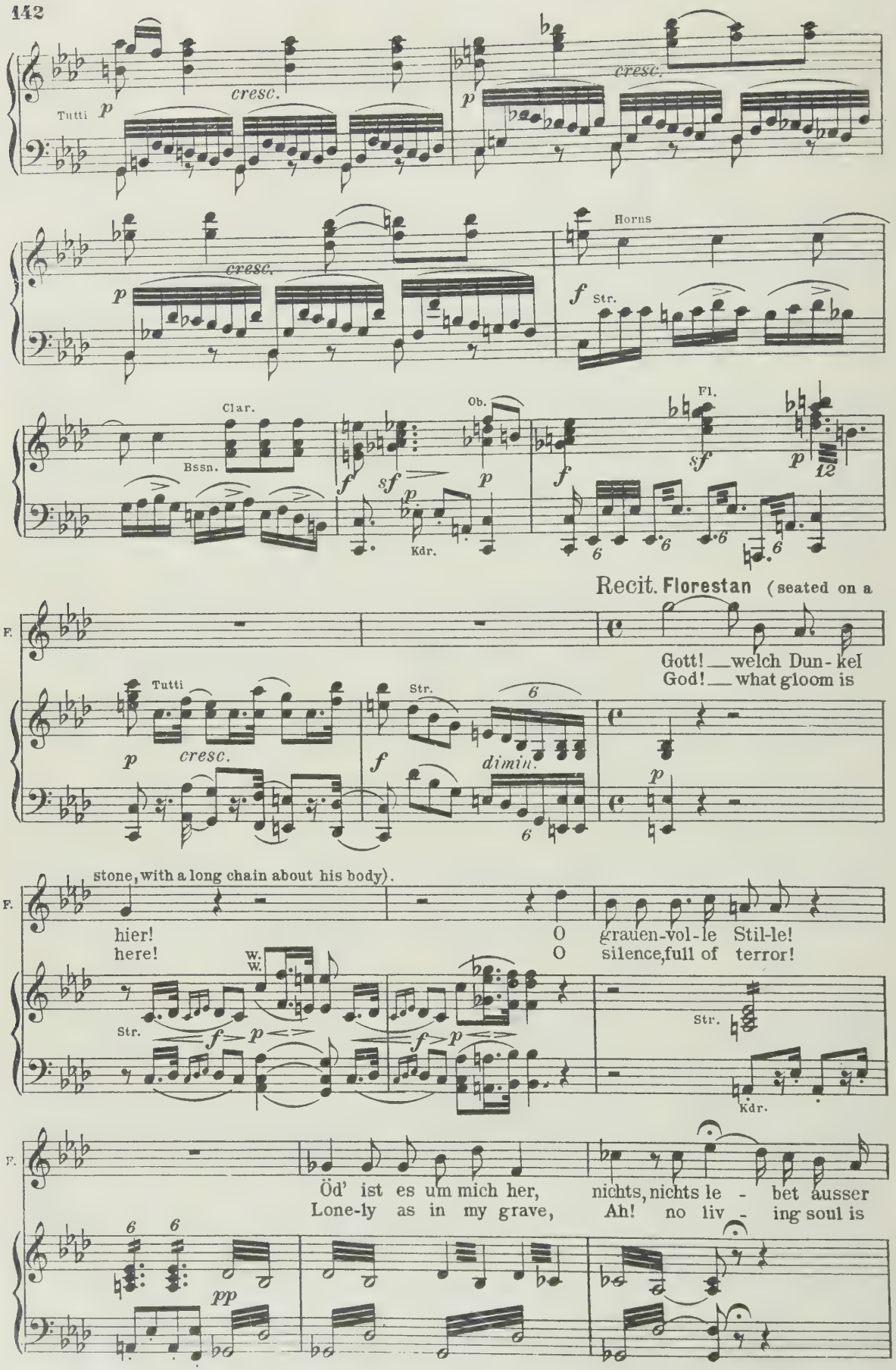

p
cresc.
8
ff
fff
8
sf
sf
8
sf
sf

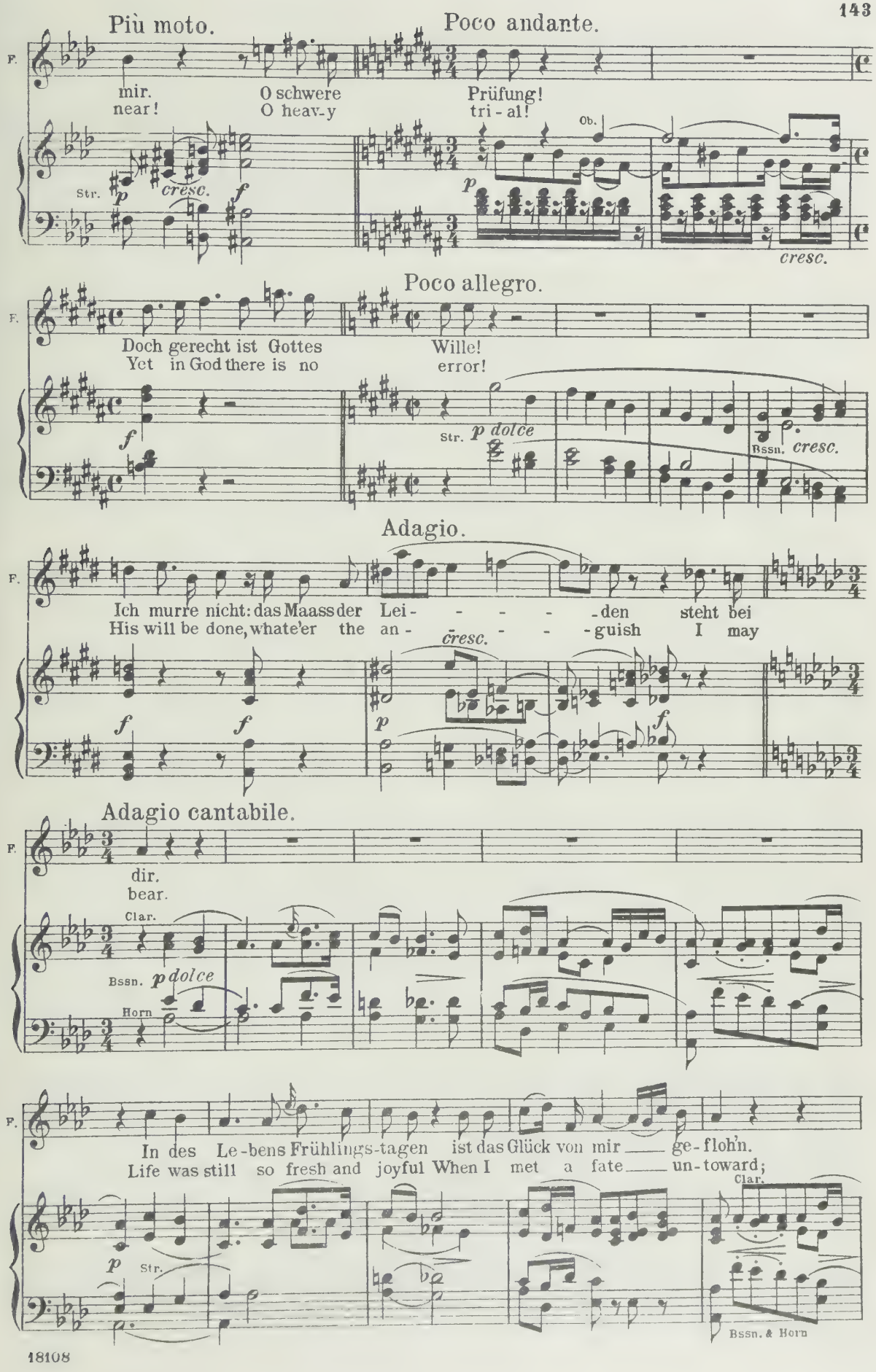
ACT II.

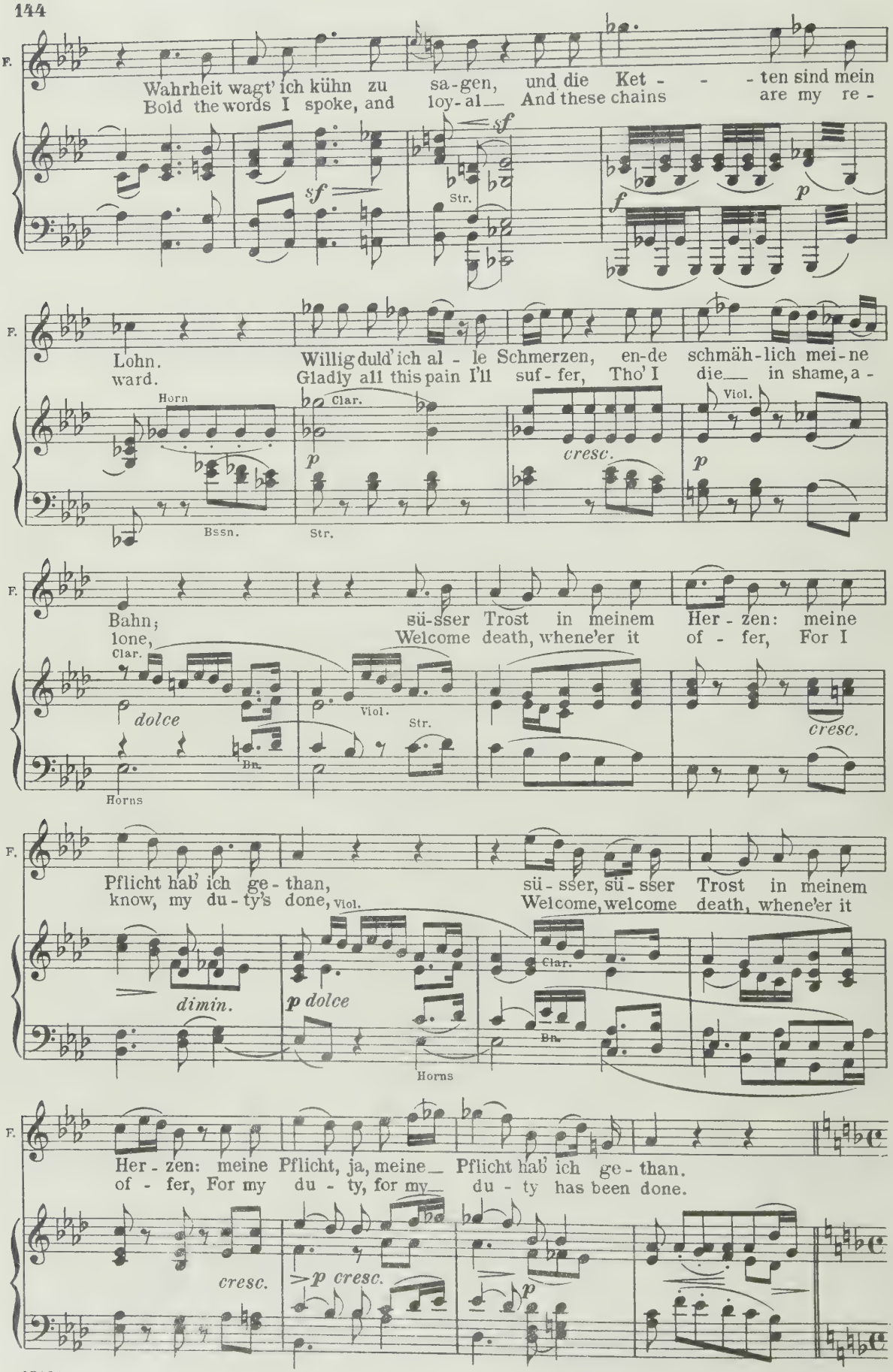
Dark, subterranean dungeon.

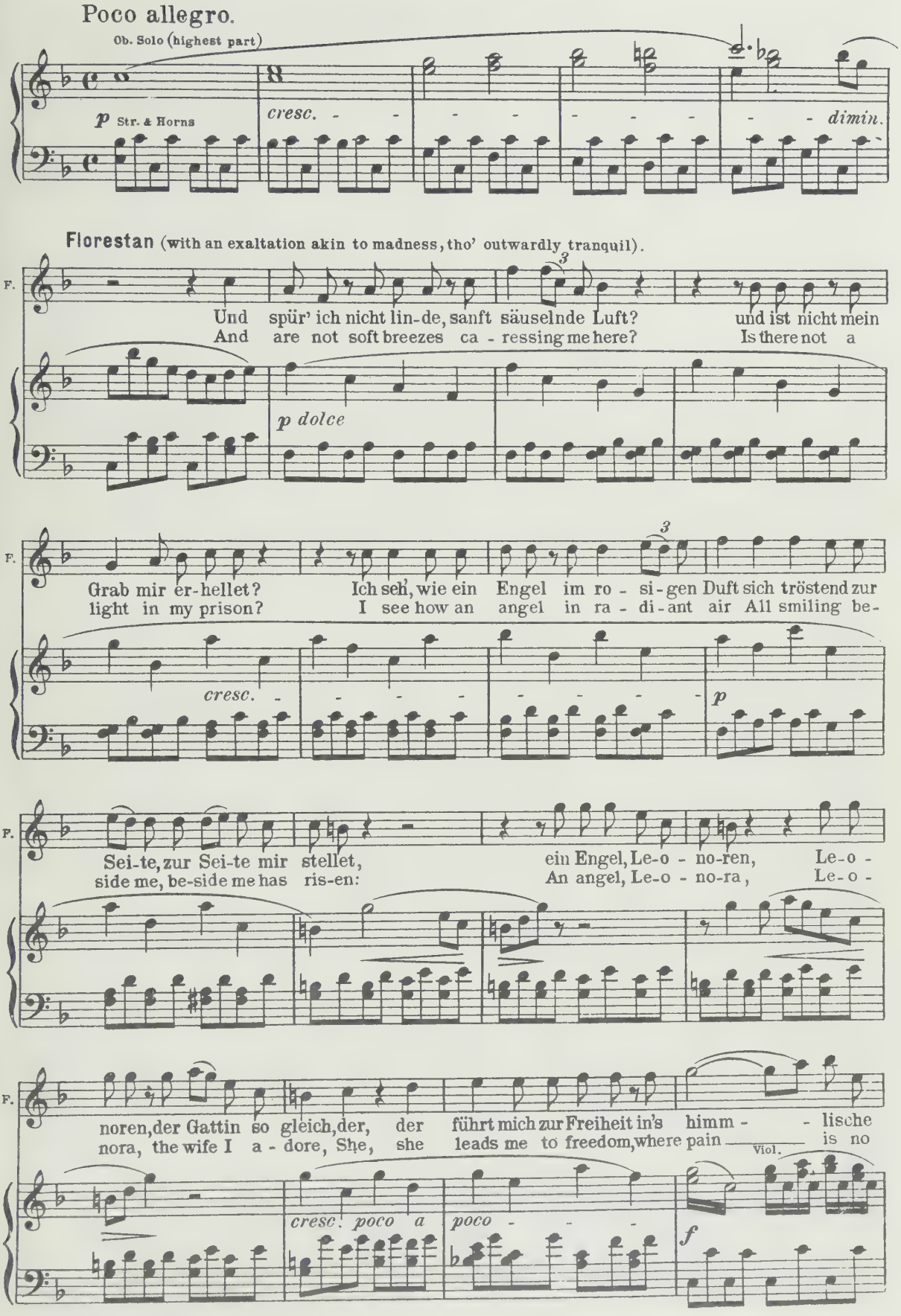
No. 11. Introduction and Aria.--„Gott! welch' Dunkel hier!“

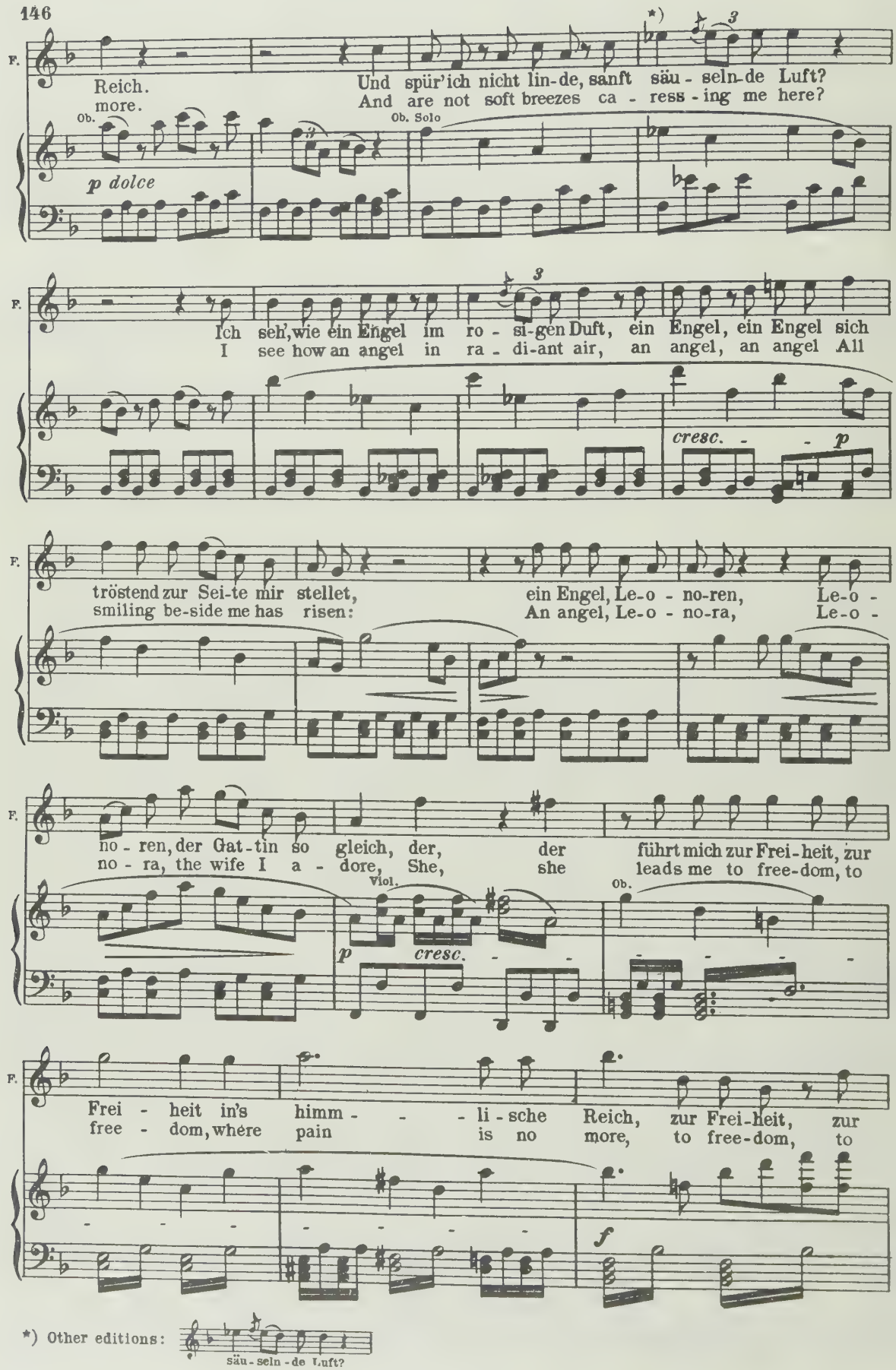



Tutti
cresc.
Horns
Str.
Clar.
Bssn.
Ob.
Fl.
Kdr.
Recit. Florestan (seated on a
F.
Gott! welch Dun-kel
God! what gloom is
Tutti
Str.
dimin.
stone, with a long chain about his body).
hier!
here!
O grauen-vol-le Stil-le!
O silence, full of terror!
w.
Öd' ist es um mich her,
Lone-ly as in my grave,
nichts, nichts le - bet ausser
Ah! no liv - ing soul is

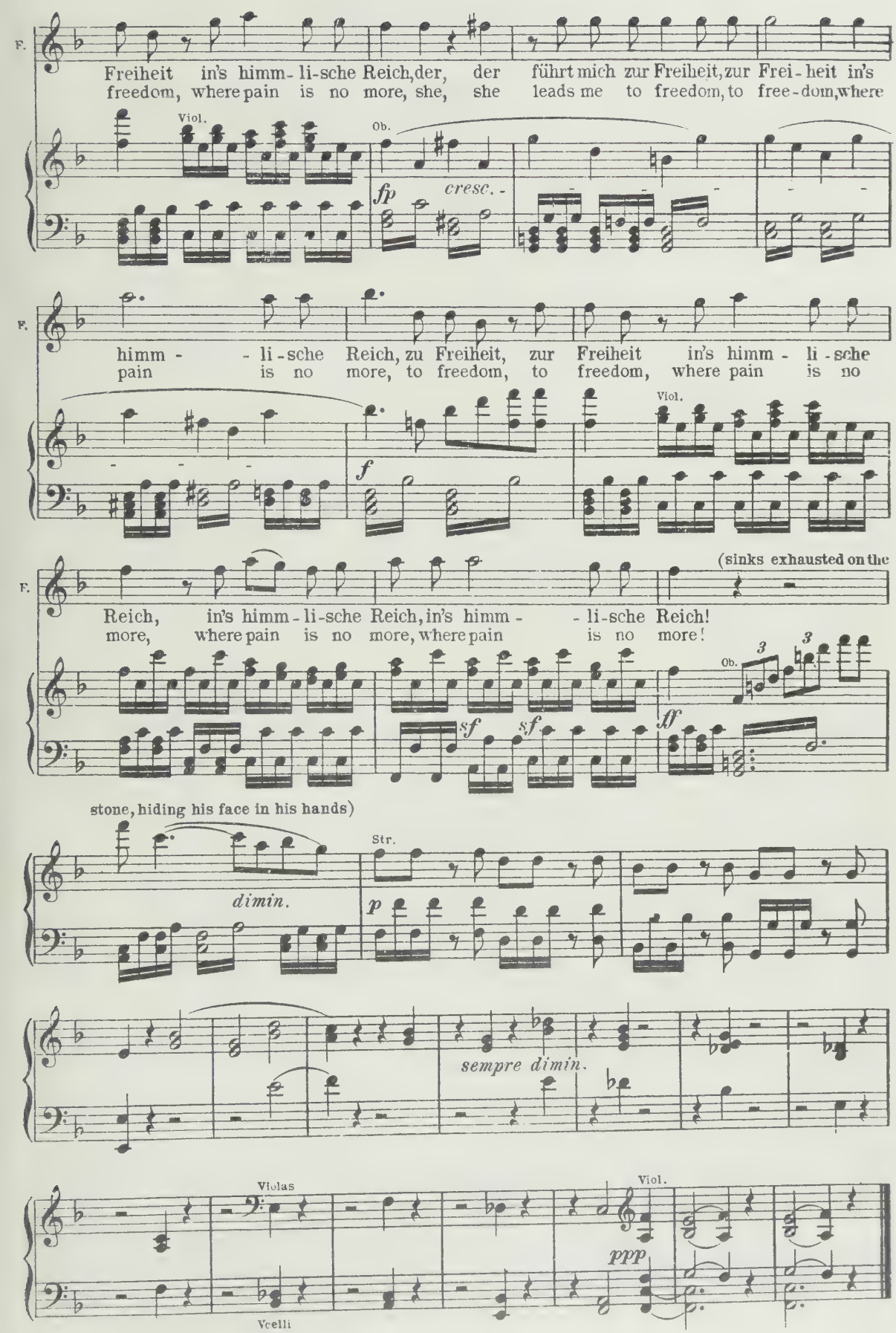

Più moto.
Poco andante.
F.
mir.
near!
O schwere
O heav-y
Prüfung!
tri-al!
Str.
cresc.
Ob.
cresc.
Poco allegro.
Doch gerecht ist Gottes
Yet in God there is no
Wille!
error!
Str. p dolce
Bssn. cresc.
Adagio.
Ich murre nicht: das Maass der Lei- - - - - den steht bei
His will be done, whate'er the an- - - - - guish I may
cresc.
Adagio cantabile.
dir.
bear.
Clar.
Bssn. p dolce
Horn
In des Le-bens Frühlings-tagen ist das Glück von mir ge-floh'n.
Life was still so fresh and joyful When I met a fate un-toward;
Str.
Clar.
Bssn. & Horn


F.
Wahrheit wagt' ich kühn zu sa-gen, und die Ket - - - ten sind mein
Bold the words I spoke, and loy-al— And these chains are my re -
sf
sf
Str.
f
p
F.
Lohn.
ward.
Willig duld' ich al - le Schmerzen, en-de schmäh-lich mei-ne
Gladly all this pain I'll suf-fer, Tho' I die— in shame, a -
Horn
Bssn.
Clar.
Str.
p
cresc.
Viol.
p
F.
Bahn;
lone,
sü-sser Trost in meinem Her - zen: meine
Welcome death, whene'er it of - fer, For I
Clar.
dolce
Bn.
Horns
Viol.
Str.
cresc.
F.
Pflicht hab' ich ge - than,
know, my du - ty's done,
Viol.
sü - sser, sü - sser Trost in meinem
Welcome, welcome death, whene'er it
dimin.
p dolce
Horns
Clar.
Bn.
F.
Her - zen: meine Pflicht, ja, meine— Pflicht hab' ich ge - than.
of - fer, For my du - ty, for my— du - ty has been done.
cresc.
p cresc.
p


Poco allegro.
Ob. Solo (highest part)
p Str. & Horns
cresc.
dimin.
Florestan (with an exaltation akin to madness, tho' outwardly tranquil).
F.
Und spür' ich nicht lin-de, sanft säuselnde Luft?
And are not soft breezes ca - ressing me here?
und ist nicht mein
Is there not a
p dolce
Grab mir er-hellet?
light in my prison?
Ich seh', wie ein Engel im ro - si-gen Duft sich tröstend zur
I see how an angel in ra - di-ant air All smiling be-
cresc.
p
Sei-te, zur Sei-te mir stellet,
side me, be-side me has ris-en:
ein Engel, Le-o - no-ren, Le-o -
An angel, Le-o - no-ra, Le-o -
noren, der Gattin so gleich, der, der führt mich zur Freiheit in's himm - - lische
nora, the wife I a - dore, She, she leads me to freedom, where pain is no
Viol.
cresc. poco a
poco
f

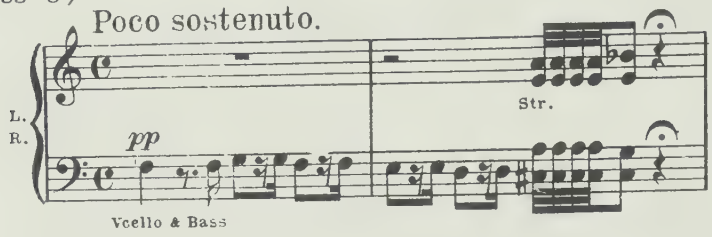


*) Other editions:

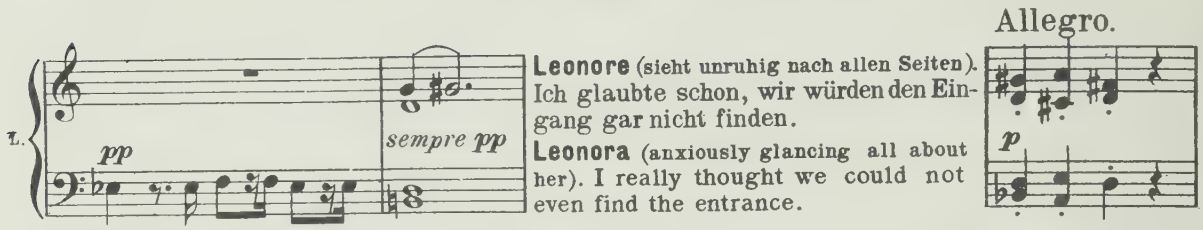

F.
Freiheit in's himm- li-sche Reich, der, der führt mich zur Freiheit, zur Frei-heit in's
freedom, where pain is no more, she, she leads me to freedom, to free-dom, where
Viol.
Ob.
fp
cresc.-
F.
himm- - li-sche Reich, zu Freiheit, zur Freiheit in's himm- li-sche
pain is no more, to freedom, to freedom, where pain is no
Viol.
f
F.
(sinks exhausted on the
Reich, in's himm-li-sche Reich, in's himm- - li-sche Reich!
more, where pain is no more, where pain is no more!
Ob.
3
3
sf
sf
ff
stone, hiding his face in his hands)
dimin.
Str.
p
sempre dimin.
Violas
Viol.
ppp
Vcelli

Nº 12. Melodrama and Duet.

(Rocco and Leonora, descending the stairway by the light of a lantern, carrying a pitcher and the tools for digging.)

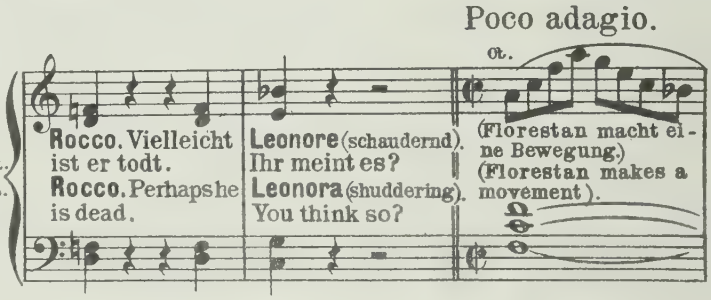


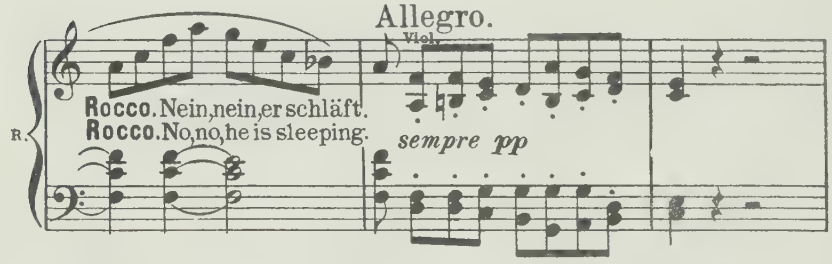
Leonore (halb laut). Wie kalt ist es in diesem unterirdischen Gewölbe!
Rocco. Das ist natürlich, es ist ja so tief.
Leonora (in an undertone). How cold it is in this underground vault!
Rocco. That is natural, it is so deep.



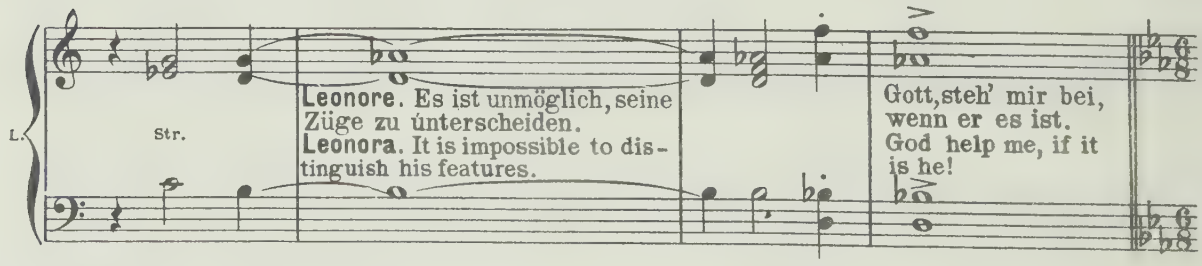
Leonore (sieht unruhig nach allen Seiten). Ich glaubte schon, wir würden den Eingang gar nicht finden.
Leonora (anxiously glancing all about her). I really thought we could not even find the entrance.

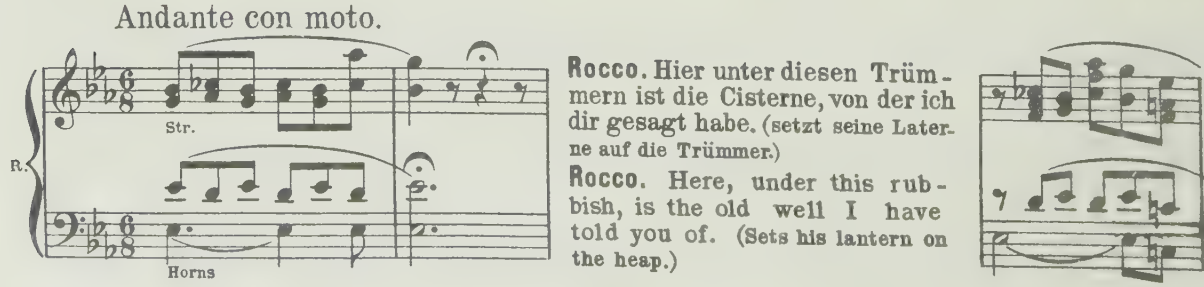
Rocco (sich gegen Florestan wendend). Da ist er.
Leonore (mit gebrochner Stimme, indem sie den Gefangenen zu erkennen sucht). Er scheint ganz ohne Bewegung.
Rocco (turning toward Florestan). There he is.
Leonora (with a broken voice, while seeking to catch a glimpse of the prisoner's face). He seems quite motionless.



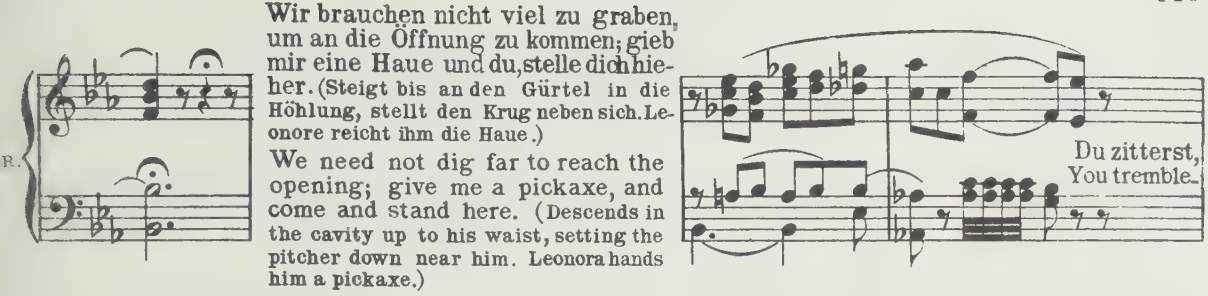


Rocco. Das müssen wir benutzen, und gleich an's Werk gehen; wir haben keine Zeit zu verlieren.
Rocco. We must take advantage of that, and set to work immediately; we have no time to lose.



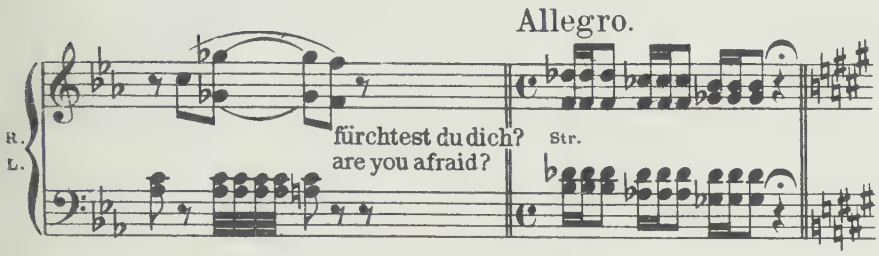


Rocco. Hier unter diesen Trümmern ist die Cisterne, von der ich dir gesagt habe. (setzt seine Laterne auf die Trümmer.)
Rocco. Here, under this rubbish, is the old well I have told you of. (Sets his lantern on the heap.)



Wir brauchen nicht viel zu graben, um an die Öffnung zu kommen; gieb mir eine Haue und du, stelle dich hieher. (Steigt bis an den Gürtel in die Höhlung, stellt den Krug neben sich. Leonore reicht ihm die Haue.)

We need not dig far to reach the opening; give me a pickaxe, and come and stand here. (Descends in the cavity up to his waist, setting the pitcher down near him. Leonora hands him a pickaxe.)

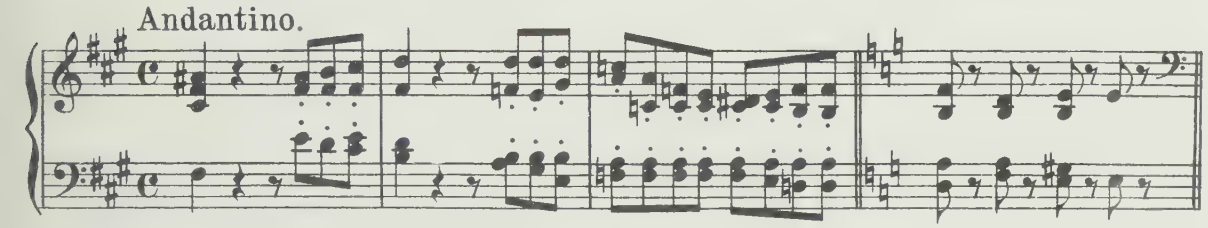


Leonore. O nein, es ist nur so kalt.

Rocco (rasch). So mache fort, im Arbeiten wird dir schon warm werden.

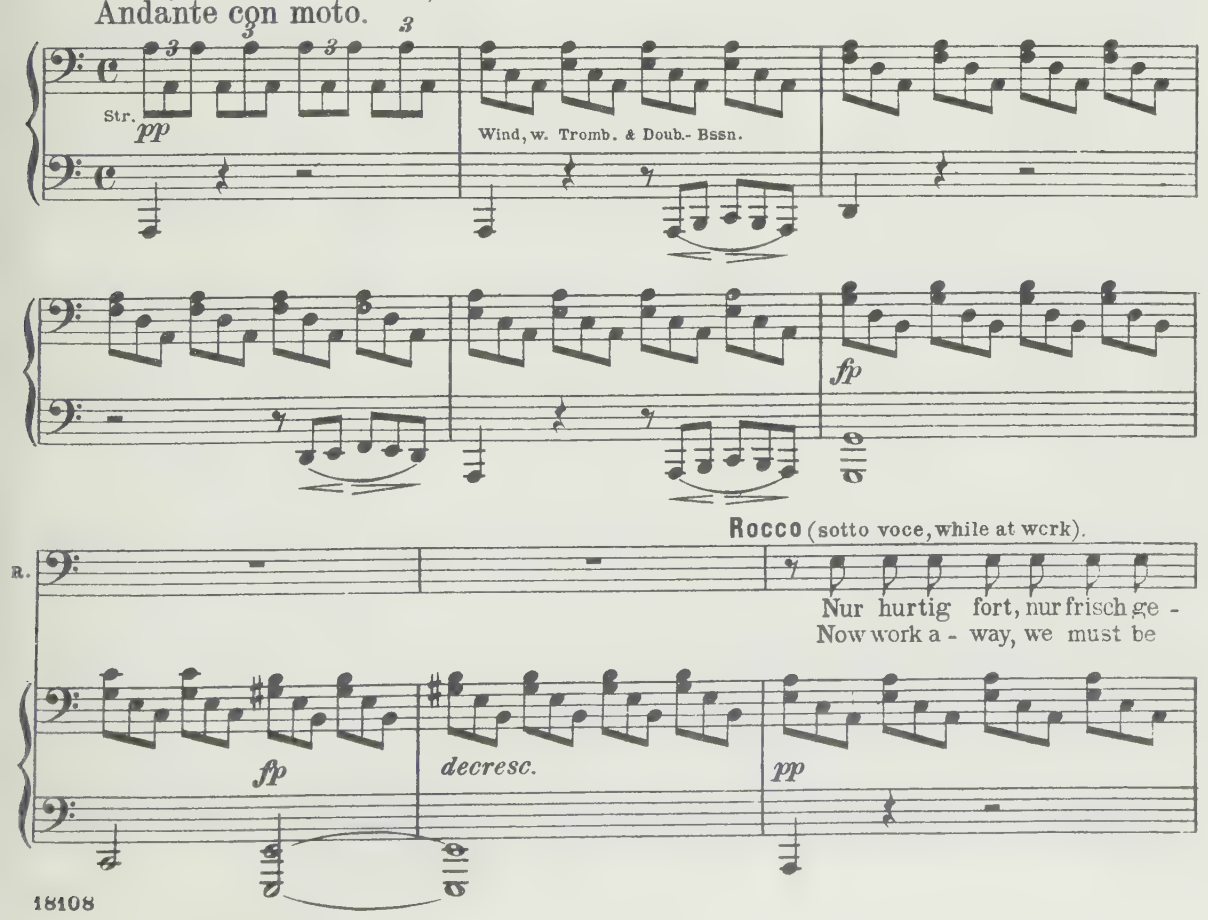
Leonora. Oh no! only it is so cold.

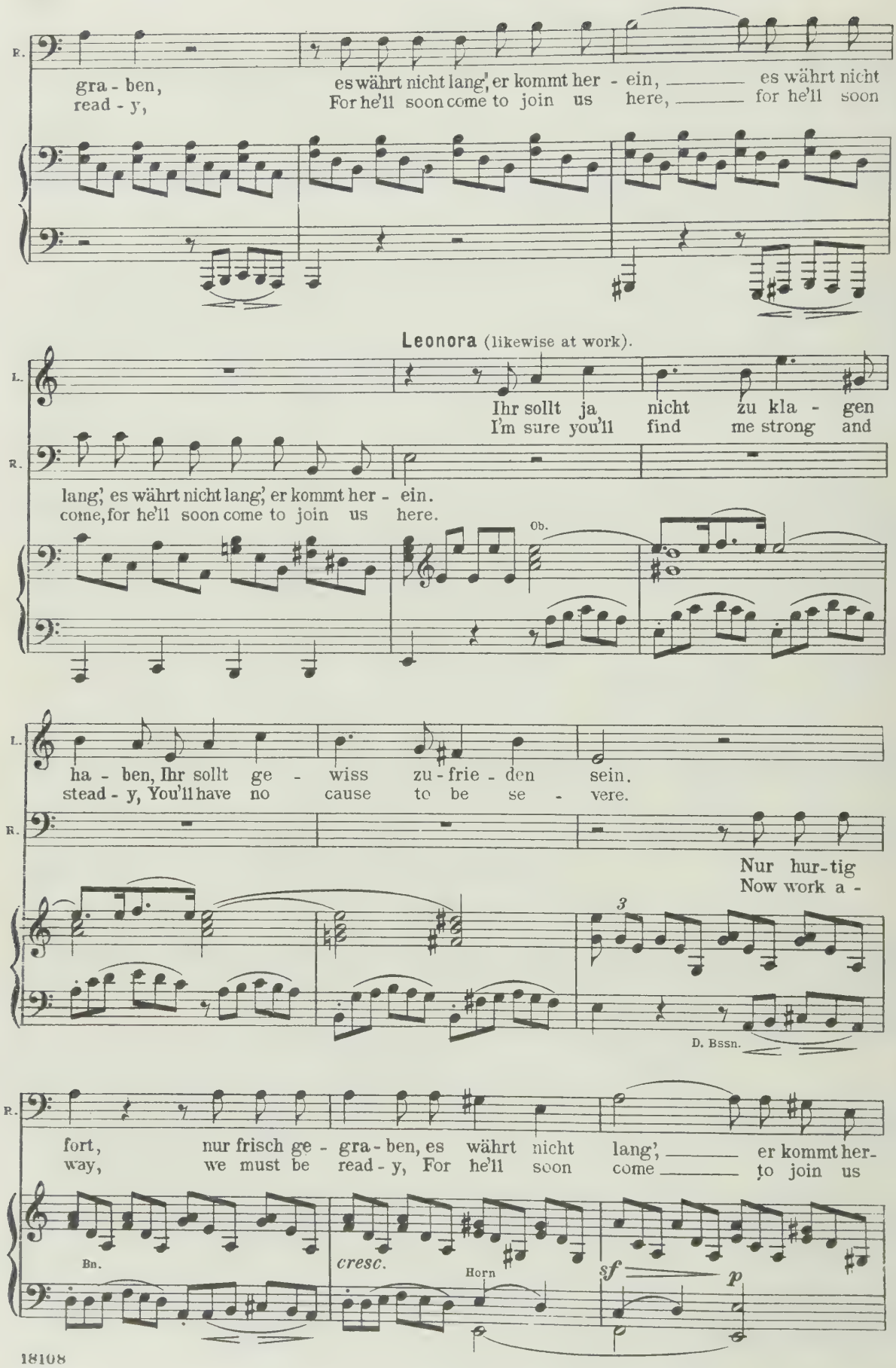
Rocco (quickly). Then get to work; working will make you warm enough.

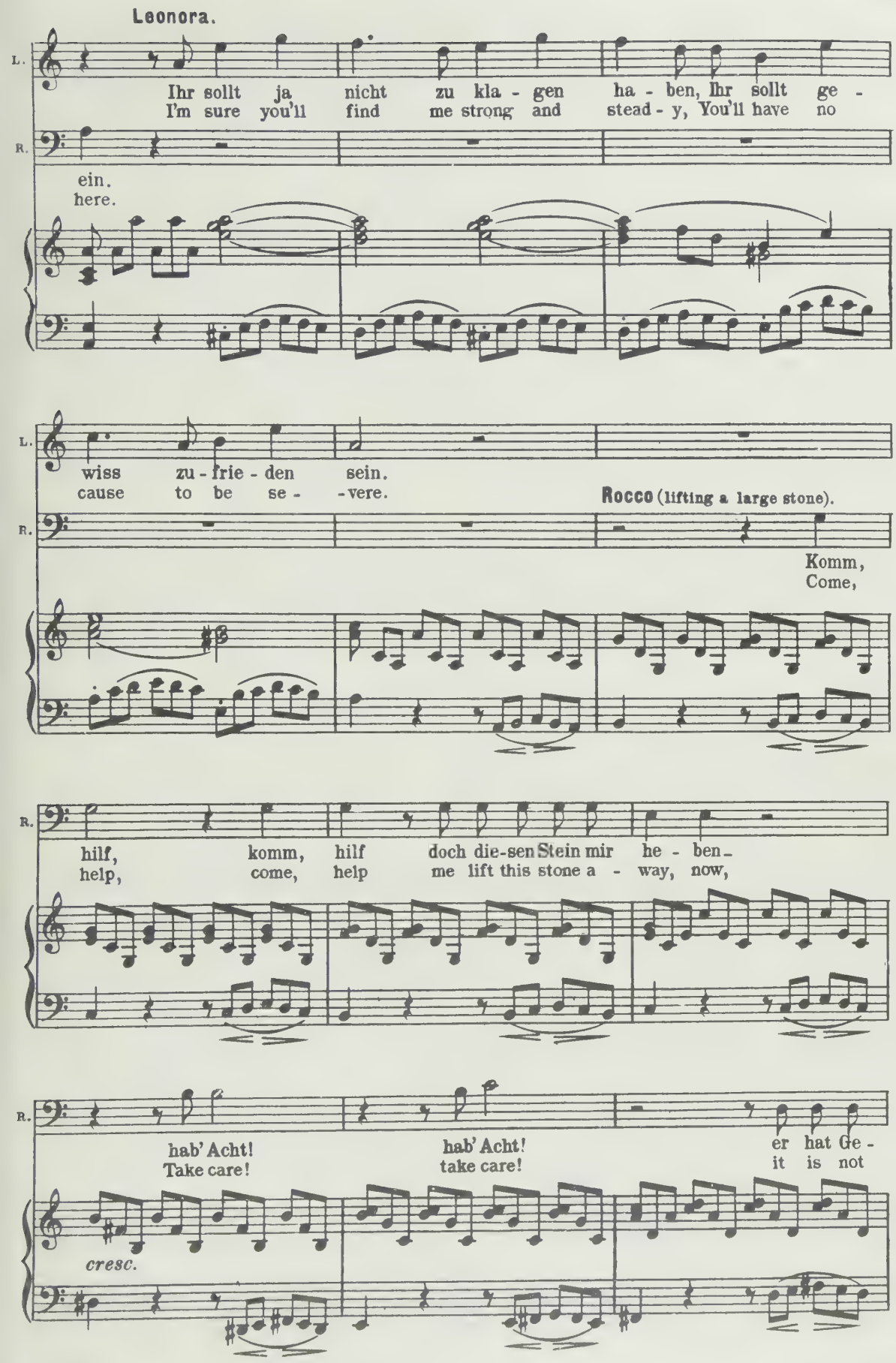


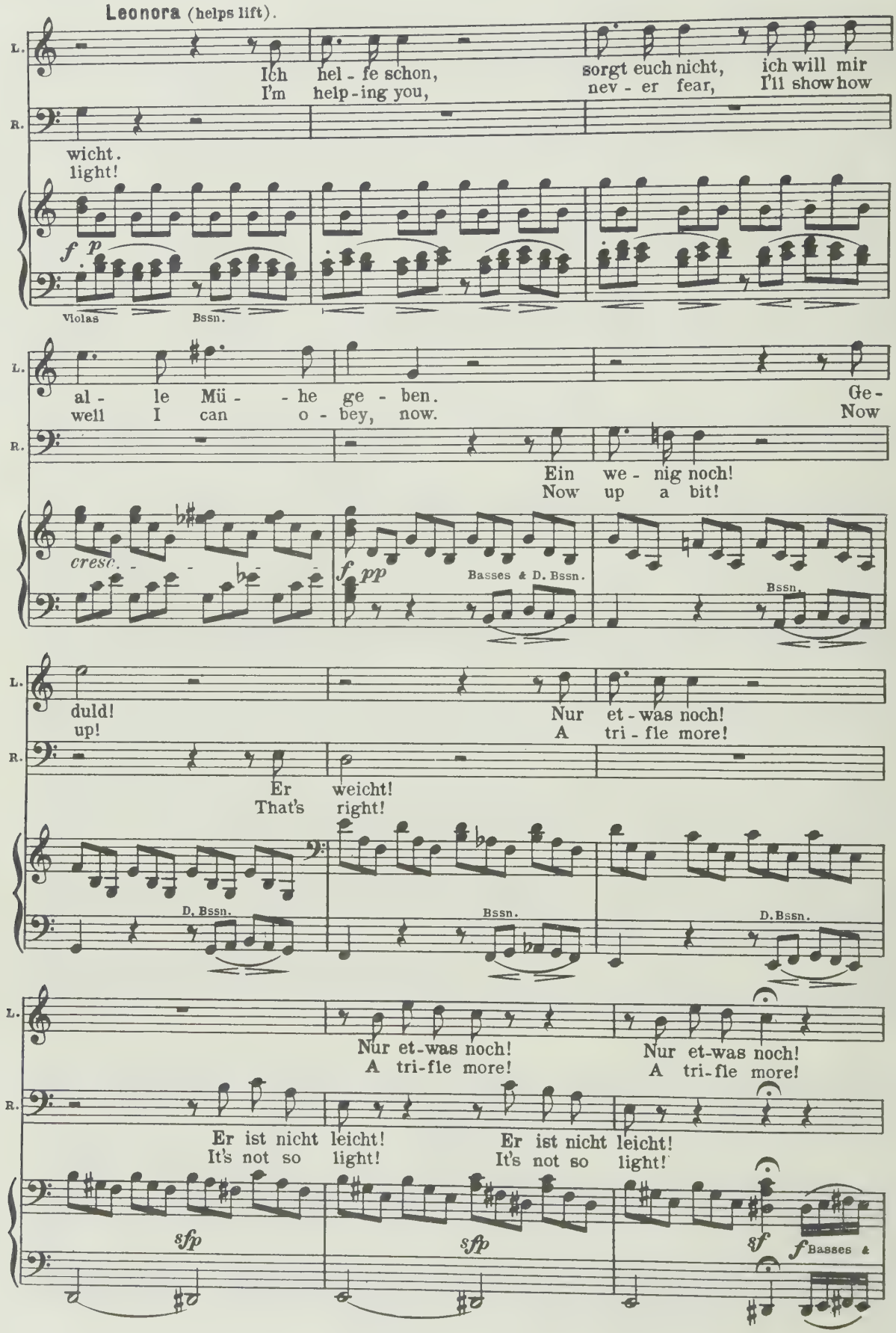
Duet. – „Nur hurtig fort, nur frisch gegraben."

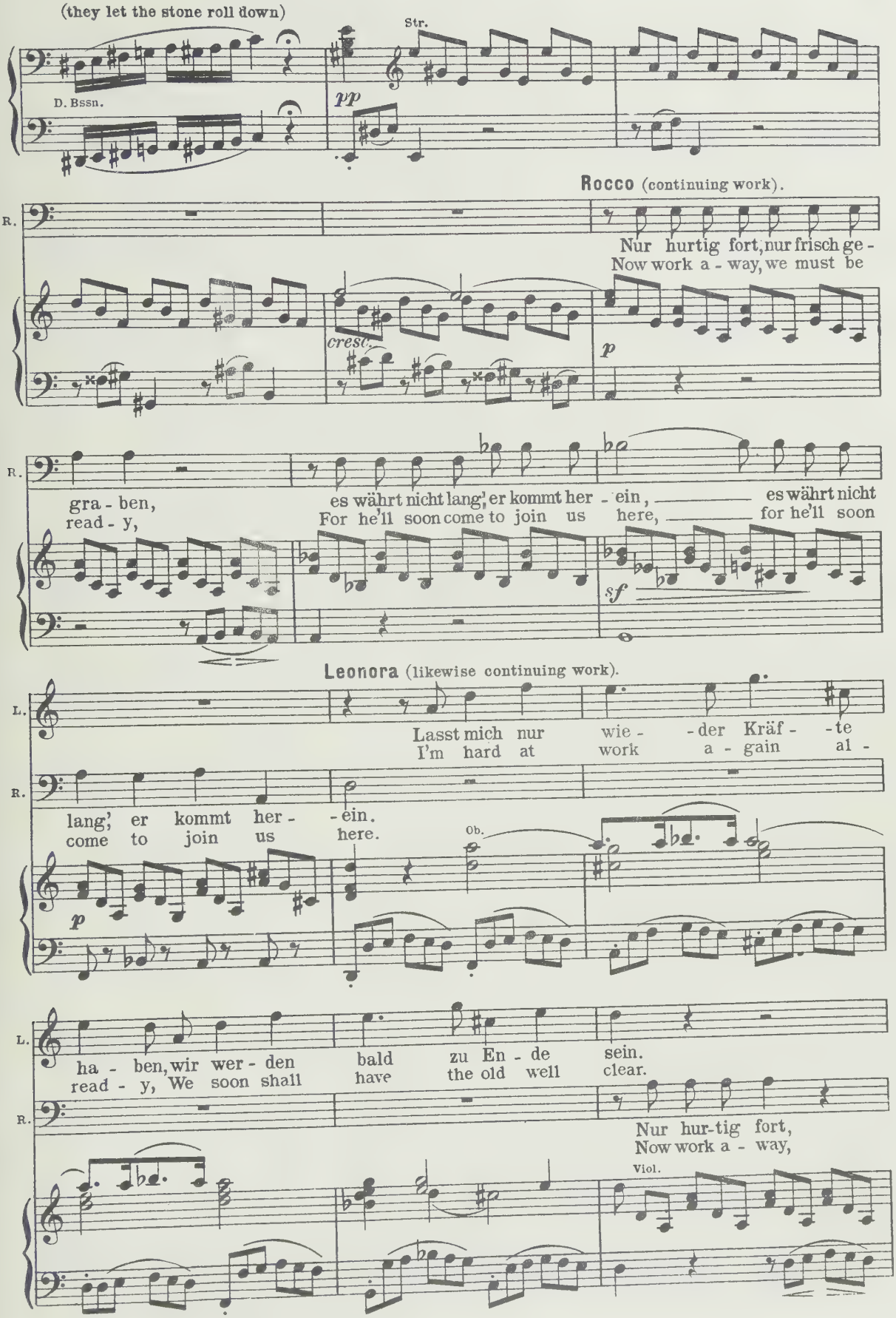
(Rocco, as the ritornello begins, commences to work; meantime Leonora employs the moments when Rocco bends down, to observe the prisoner.)

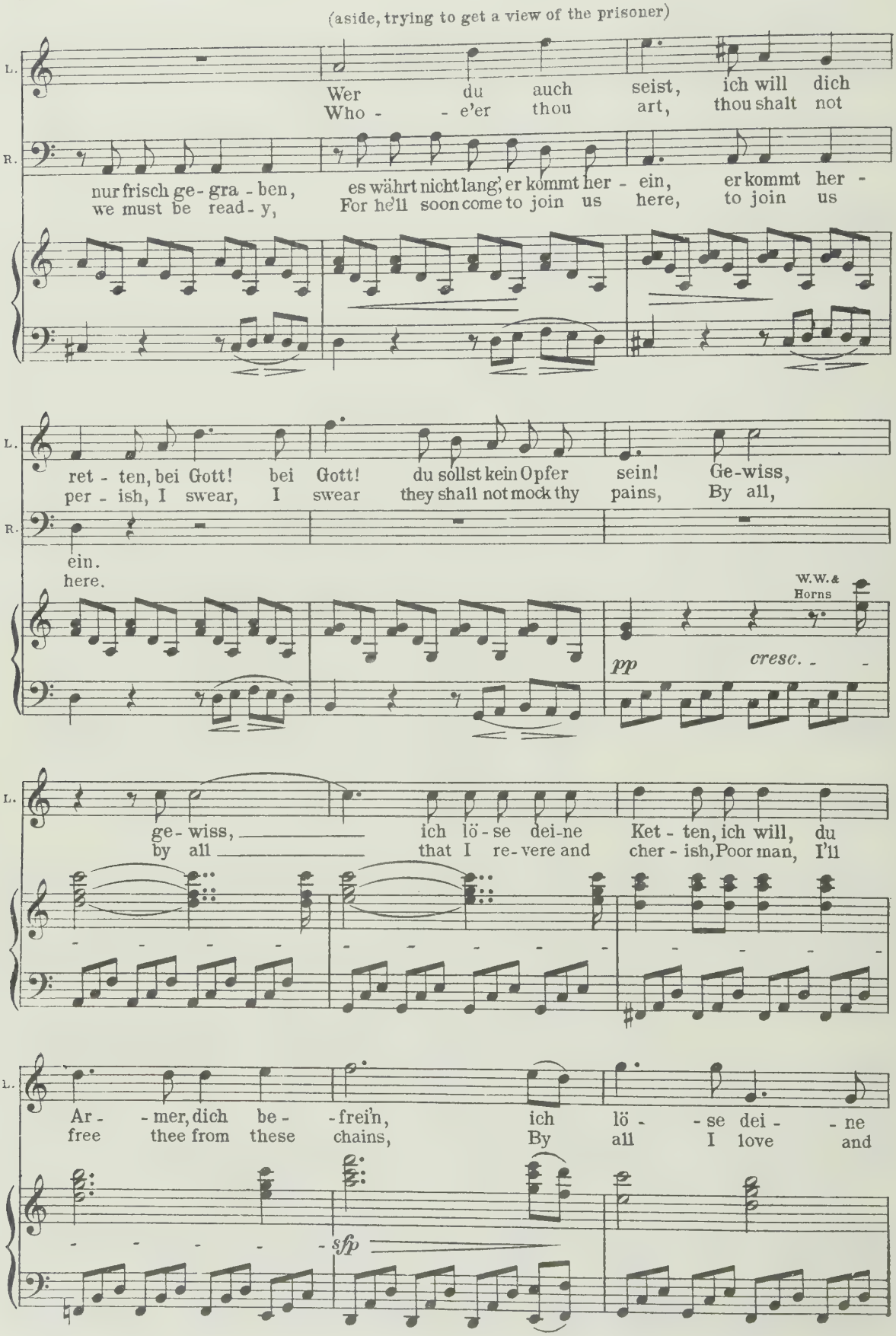


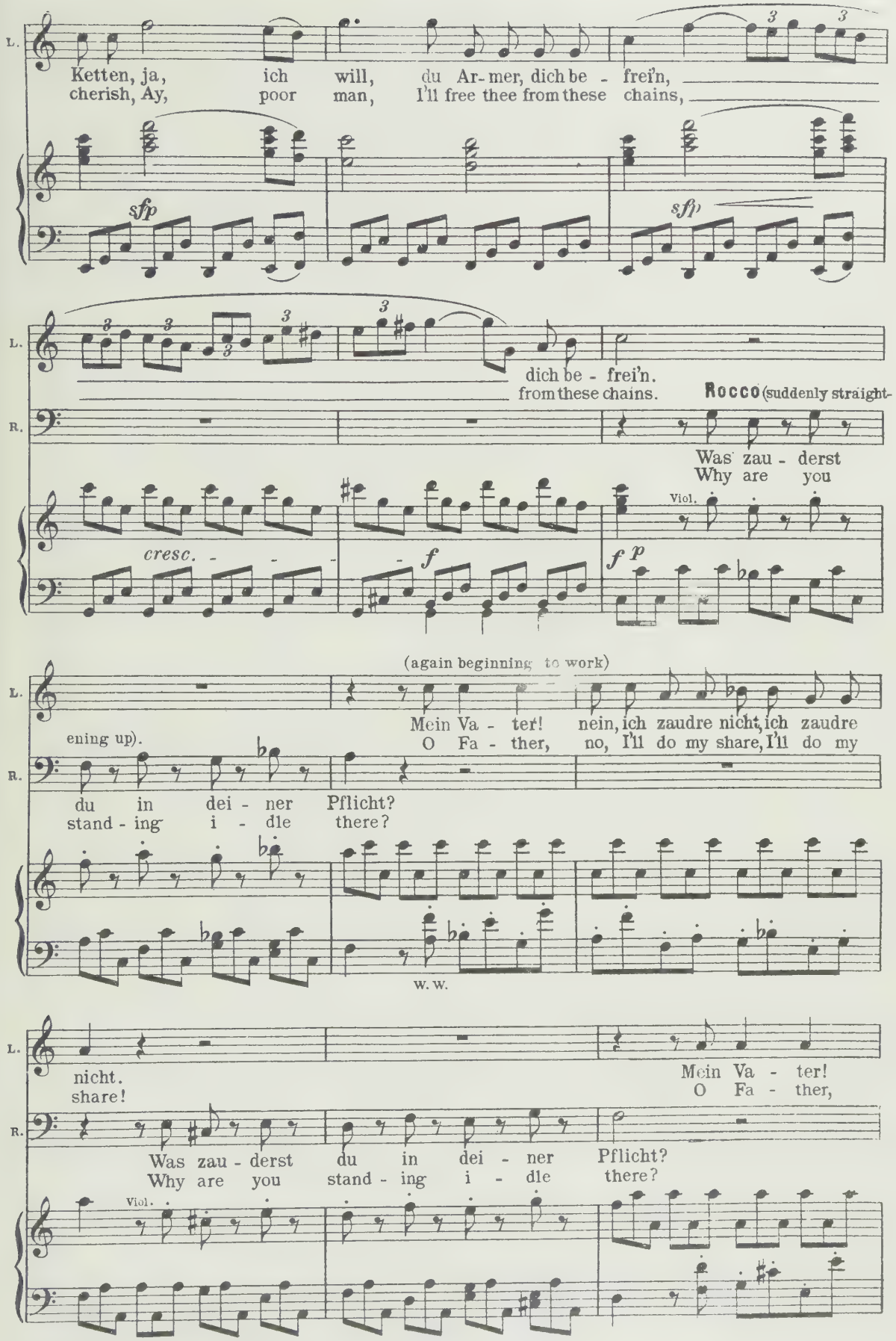

R.
gra - ben,
read - y,
es währt nicht lang, er kommt her - ein, es währt nicht
For he'll soon come to join us here, for he'll soon
Leonora (likewise at work).
L.
Ihr sollt ja nicht zu kla - gen
I'm sure you'll find me strong and
R.
lang, es währt nicht lang, er kommt her - ein.
come, for he'll soon come to join us here.
Ob.
L.
ha - ben, Ihr sollt ge - wiss zu - frie - den sein.
stead - y, You'll have no cause to be se - vere.
R.
Nur hur - tig
Now work a -
3
D. Bssn.
R.
fort, nur frisch ge - gra - ben, es währt nicht lang', er kommt her -
way, we must be read - y, For he'll soon come to join us
Bn.
cresc.
Horn
sf
p

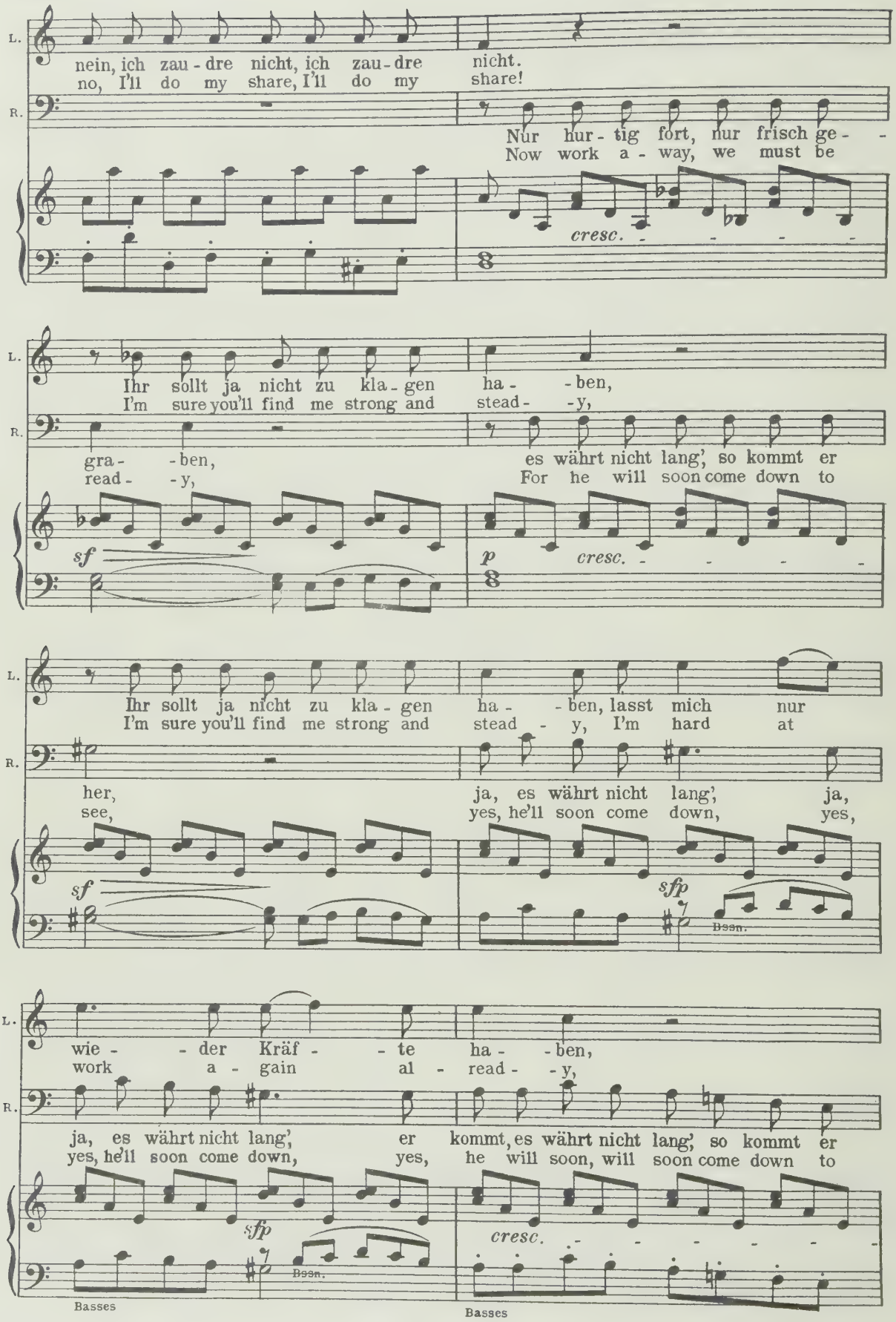

Leonora.
L.
Ihr sollt ja nicht zu kla - gen ha - ben, Ihr sollt ge -
I'm sure you'll find me strong and stead - y, You'll have no
R.
ein.
here.
L.
wiss zu - frie - den sein.
cause to be se - -vere.
Rocco (lifting a large stone).
R.
Komm,
Come,
R.
hilf, komm, hilf doch die-sen Stein mir he - ben_
help, come, help me lift this stone a - way, now,
R.
hab' Acht!
Take care!
hab' Acht!
take care!
er hat Ge -
it is not
cresc.

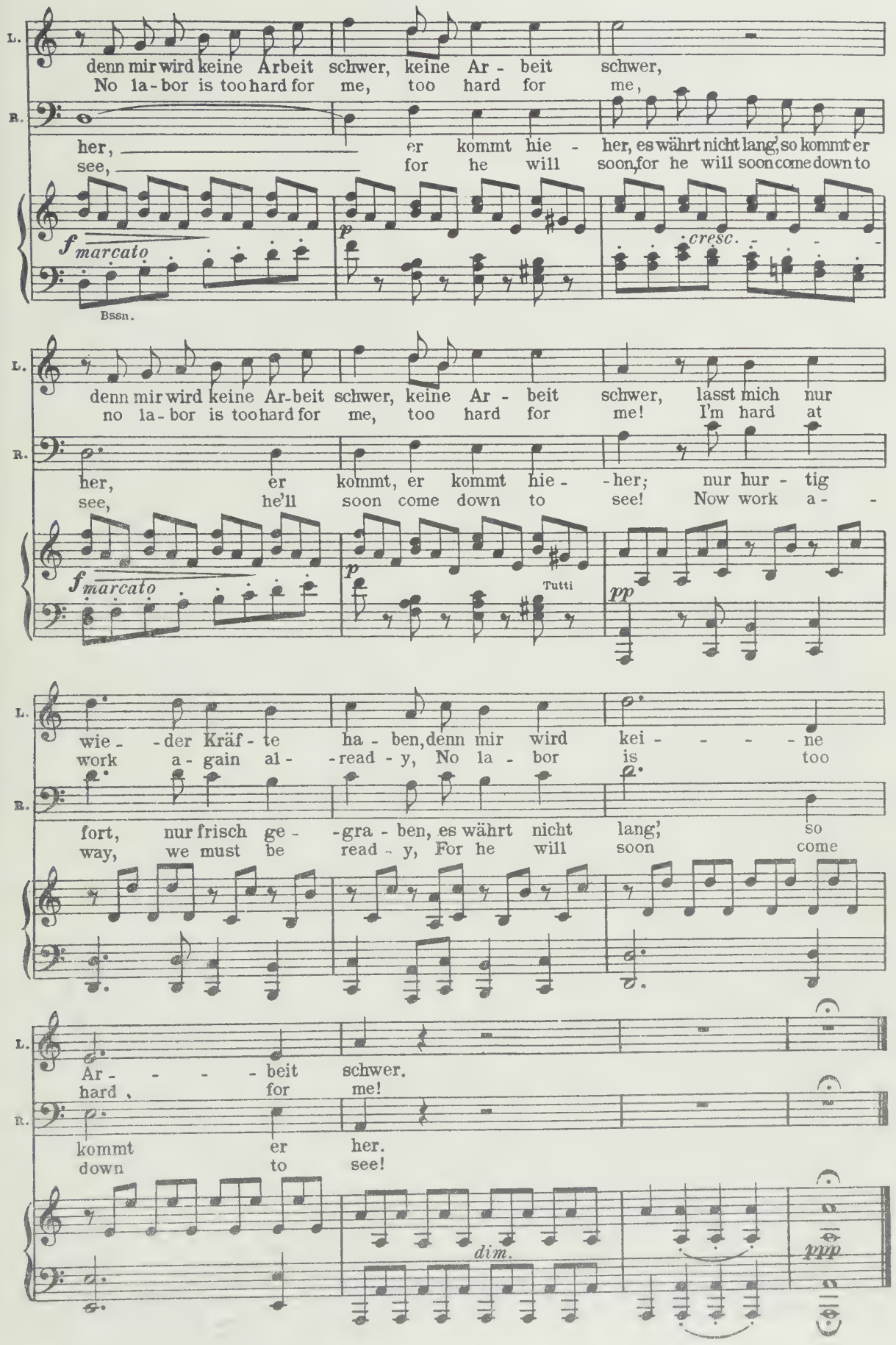

Leonora (helps lift).
L.
R.
Ich hel - fe schon,
I'm help-ing you,
sorgt euch nicht, ich will mir
nev - er fear, I'll show how
wicht.
light!
f p
Violas
Bssn.
al - le Mü - - he ge - ben.
well I can o - bey, now.
Ge -
Now
Ein we - nig noch!
Now up a bit!
cresc.
f pp
Basses & D. Bssn.
Bssn.
duld!
up!
Nur et - was noch!
A tri - fle more!
Er weicht!
That's right!
D. Bssn.
Bssn.
D. Bssn.
Nur et-was noch!
A tri-fle more!
Nur et-was noch!
A tri-fle more!
Er ist nicht leicht!
It's not so light!
Er ist nicht leicht!
It's not so light!
sfp
sfp
sf
f Basses &


(they let the stone roll down)
Str.
D. Bssn.
pp
Rocco (continuing work).
R.
Nur hurtig fort, nur frisch ge -
Now work a - way, we must be
cresc.
p
R.
gra - ben,
read - y,
es währt nicht lang', er kommt her - ein, es währt nicht
For he'll soon come to join us here, for he'll soon
sf
Leonora (likewise continuing work).
L.
Lasst mich nur wie - der Kräf - te
I'm hard at work a - gain al -
R.
lang', er kommt her - ein.
come to join us here.
Ob.
p
L.
ha - ben, wir wer - den bald zu En - de sein.
read - y, We soon shall have the old well clear.
R.
Nur hur-tig fort,
Now work a - way,
Viol.


(aside, trying to get a view of the prisoner)
L.
R.
Wer du auch seist, ich will dich
Who - e'er thou art, thou shalt not
nur frisch ge - gra - ben,
we must be read - y,
es währt nicht lang', er kommt her - ein, er kommt her -
For he'll soon come to join us here, to join us
ret - ten, bei Gott! bei Gott! du sollst kein Opfer sein! Ge-wiss,
per - ish, I swear, I swear they shall not mock thy pains, By all,
ein.
here.
W.W. & Horns
pp
cresc. - -
ge - wiss, ich lö - se dei-ne Ket - ten, ich will, du
by all that I re-vere and cher - ish, Poor man, I'll
Ar - - mer, dich be - - frei'n, ich lö - - se dei - - ne
free thee from these chains, By all I love and
sfp


L.
Ketten, ja, ich will, du Ar- mer, dich be - frei'n,
cherish, Ay, poor man, I'll free thee from these chains,
sfp
sfp
L.
dich be - frei'n.
from these chains.
Rocco (suddenly straight-
R.
Was zau - derst
Why are you
Viol.
cresc.
f
f p
(again beginning to work)
L.
Mein Va - ter! nein, ich zaudre nicht, ich zaudre
O Fa - ther, no, I'll do my share, I'll do my
ening up).
R.
du in dei - ner Pflicht?
stand - ing i - dle there?
W. W.
L.
nicht.
share!
Mein Va - ter!
O Fa - ther,
R.
Was zau - derst du in dei - ner Pflicht?
Why are you stand - ing i - dle there?
Viol.


L.
R.
nein, ich zau - dre nicht, ich zau - dre nicht.
no, I'll do my share, I'll do my share!
Nur hur - tig fort, nur frisch ge - -
Now work a - way, we must be
cresc. - - - -
Ihr sollt ja nicht zu kla - gen ha - - ben,
I'm sure you'll find me strong and stead - - y,
gra - - ben,
read - - y,
es währt nicht lang', so kommt er
For he will soon come down to
sf
p
cresc. - - - -
Ihr sollt ja nicht zu kla - gen ha - - ben, lasst mich nur
I'm sure you'll find me strong and stead - y, I'm hard at
her,
see,
ja, es währt nicht lang', ja,
yes, he'll soon come down, yes,
sf
sfp
Bssn.
wie - - der Kräf - - te ha - - ben,
work a - gain al - read - - y,
ja, es währt nicht lang', er kommt, es währt nicht lang', so kommt er
yes, he'll soon come down, yes, he will soon, will soon come down to
sfp
Bssn.
cresc. - - - - - -
Basses
Basses


L.
denn mir wird keine Arbeit schwer, keine Ar - beit schwer,
No la - bor is too hard for me, too hard for me,
R.
her, er kommt hie - her, es währt nicht lang, so kommt er
see, for he will soon, for he will soon come down to
f marcato
p
cresc.
Bssn.
L.
denn mir wird keine Ar-beit schwer, keine Ar - beit schwer, lasst mich nur
no la - bor is too hard for me, too hard for me! I'm hard at
R.
her, er kommt, er kommt hie - -her; nur hur - tig
see, he'll soon come down to see! Now work a - -
f marcato
p
Tutti
pp
L.
wie - -der Kräf - te ha - ben, denn mir wird kei - - - - ne
work a - gain al - -read - y, No la - bor is too
R.
fort, nur frisch ge - -gra - ben, es währt nicht lang; so
way, we must be read - y, For he will soon come
L.
Ar - - - - beit schwer.
hard, for me!
R.
kommt er her.
down to see!
dim.
ppp

Rocco (trinkt.) Florestan (erholt sich und hebt das Haupt in die Höhe, ohne sich nach Leonore zu wenden.)

Leonore. Er erwacht!

Rocco (plötzlich im Trinken einhaltend.) Er erwacht, sagst du?

Leonore (in grösster Verwirrung immer nach Florestan sehend.) Ja, er hat eben den Kopf in die Höhe gehoben.

Rocco. Ohne Zweifel wird er wieder tausend Fragen an mich stellen. Ich muss allein mit ihm reden. (Er steigt aus der Grube.) Steig'du statt meiner hinab und räume noch so viel hinweg, dass man die Cisterne leicht öffnen kann.

Leonore (steigt zitternd einige Stufen hinab.) Was in mir vorgeht, ist unaussprechlich!

Rocco (zu Florestan) Nun, Ihr habt wieder einige Augenblicke geruht?

Florestan. Geruht? Wie fände ich Ruhe?

Leonore (für sich.) Diese Stimme! — Wenn ich nur einen Augenblick sein Gesicht sehen könnte!

Florestan. Werdet Ihr immer bei meinen Klagen taub sein, harter Mann? (Bei den letzten Worten wendet er sein Gesicht gegen Leonore.)

Leonore (für sich.) Gott! Er ist's. (Sie fällt bewusstlos an den Rand der Grube.)

Rocco. Was verlangt Ihr denn von mir? Ich vollziehe die Befehle, die man mir giebt; das ist mein Amt, meine Pflicht.

Florestan. Sagt mir endlich einmal, wer ist Gouverneur dieses Gefängnisses.

Rocco (bei Seite.) Jetzt kann ich's ihm ja ohne Gefahr sagen. (Zu Florestan) Der Gouverneur dieses Gefängnisses ist Don Pizarro.

Florestan. Pizarro! Er ist es, dessen Verbrechen ich zu entdecken wagte.

Leonore (sich allmählich erholend, bei Seite.) O Barbar! Deine Grausamkeit giebt mir meine Kräfte wieder.

Florestan. O schickt so bald als möglich nach Sevilla, fragt nach Leonore Florestan —

Leonore (bei Seite.) Gott! Er ahnt nicht, dass sie jetzt sein Grab gräbt.

Florestan. Sagt ihr, dass ich hier in Ketten liege.

Rocco. Es ist unmöglich, sag' ich Euch. Ich würde mich in's Verderben stürzen, ohne Euch genützt zu haben.

Florestan. Wenn ich denn verdammt bin, hier mein Leben zu enden, o so lasst mich nicht langsam verschmachten.

(Rocco takes a draught. Florestan comes to himself and raises his head, without turning towards Leonora.)

Leonora. He is waking!

Rocco (stops short in drinking). He is waking, you say?

Leonora (in extreme agitation, gazing fixedly at Florestan). Yes, he just raised his head.

Rocco. No doubt he'll have a thousand questions to ask me, as usual. I must talk with him alone. (Climbs out of the hole.) Get down now where I was and clear away enough, so that we can easily open the well.

Leonora (descends a few steps, trembling). No words can tell what I feel!

Rocco (to Florestan). Well, it seems you have rested again a few moments.

Florestan. Rested! How should I find rest?

Leonora (aside). That voice! If I could only see his face for an instant.

Florestan. Will you always be deaf to my complaints, you man of stone? (While speaking, he turns his face towards Leonora.)

Leonora (aside). My God! it is he! (Falls swooning on the edge of the cavity.)

Rocco. What would you have me do? I carry out the orders that are given me; that is my office — my duty.

Florestan. Do tell me, at last, who the overseer of this prison is.

Rocco (aside). I can tell him now, without risk. (To Florestan): The overseer of this prison is Don Pizarro.

Florestan. Pizarro! the very man whose crimes I dared bring to light!

Leonora (gradually coming to herself; aside). Oh, you tyrant! Your cruelty renews my strength.

Florestan. Oh, send as soon as possible to Seville, inquire for Leonora Florestan —

Leonora (aside). Heavens! He little imagines that she is digging his grave!

Florestan. Tell her that I am lying here in chains.

Rocco. It is impossible, I tell you. I should only ruin myself, without doing you any good.

Florestan. If I am indeed condemned to end my life here, do not let me perish by slow starvation.

Leonore (springt auf und hält sich an der Mauer; bei Seite.) O Gott! Wer kann das ertragen?

Florestan. Aus Barmherzigkeit, gebt mir nur einen Tropfen Wasser. Das ist ja so wenig—

Rocco (bei Seite.) Es geht mir wider meinen Willen zu Herzen—

Leonore (bei Seite.) Er scheint sich zu erweichen.

Florestan. Du giebst mir keine Antwort?

Rocco. Ich kann Euch nicht verschaffen, was Ihr verlangt. Alles, was ich Euch anbieten kann, ist ein Restchen Wein, das ich in meinem Krug habe.— Fidelio!

Leonore (den Krug in grösster Eile bringend.) Da ist er. Da ist er!

Florestan (Leonore betrachtend.) Wer ist das?

Rocco. Mein Schliesser und in wenig Tagen mein Eidam. (Er reicht Florestan den Krug. Dieser trinkt.) Es ist freilich nur ein wenig Wein, aber ich gebe ihn Euch gern. (Zu Leonore.) Du bist ganz in Bewegung?

Leonore (in grösster Verwirrung.) Wer sollte es nicht sein? Ihr selbst, Meister Rocco...

Rocco. Es ist wahr, der Mensch hat so eine Stimme...

Leonore. Ja wohl, sie dringt in die Tiefe des Herzens.

Leonora (springing up and leaning on the wall; aside). My God! who can bear to hear him?

Florestan. Have pity on me, give me only one drop of water; that is so little.

Rocco (aside). It goes to my heart in spite of me.

Leonora (aside). He seems to be touched.

Florestan. You give me no answer?

Rocco. I cannot give you what you ask for. All that I can offer you is a trifle of wine I have left in my pitcher.— Fidelio!

Leonora (bringing the pitcher in the greatest haste). Here it is! Here it is!

Florestan (looking at Leonora). Who is this?

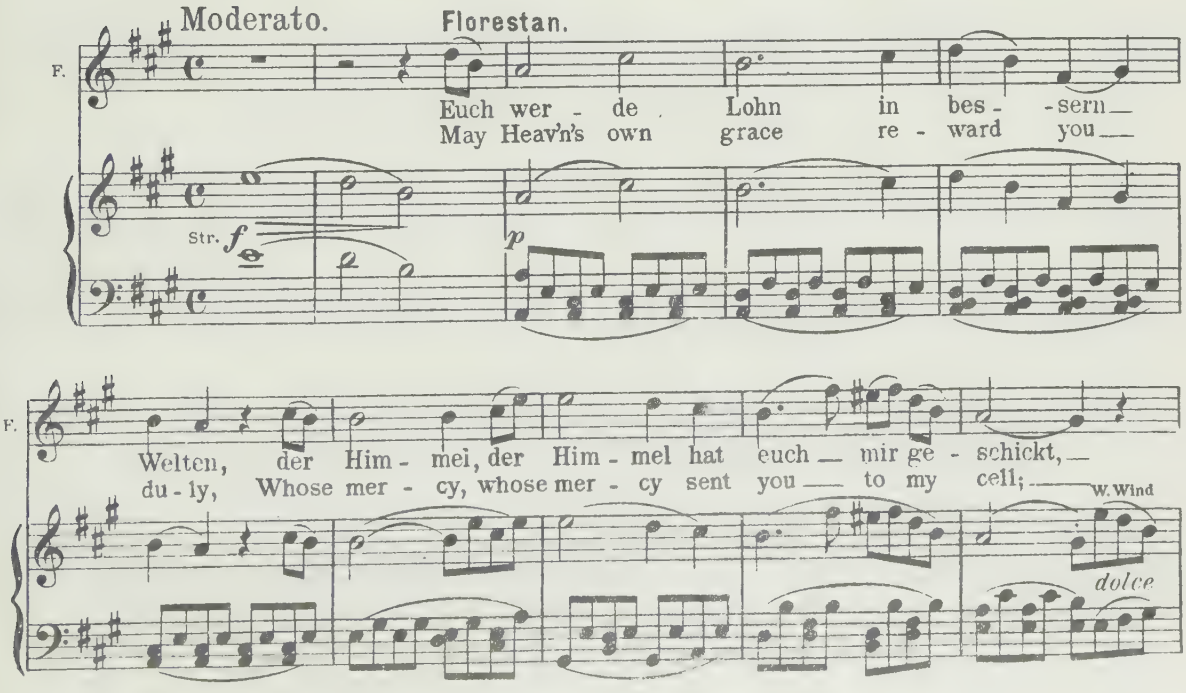
Rocco. My turnkey, in a few days to be my son-in-law. (He hands the pitcher to Florestan, who drinks.) To be sure, it's only a drop of wine, but I'm glad to give it you. (To Leonora.) You are quite agitated.

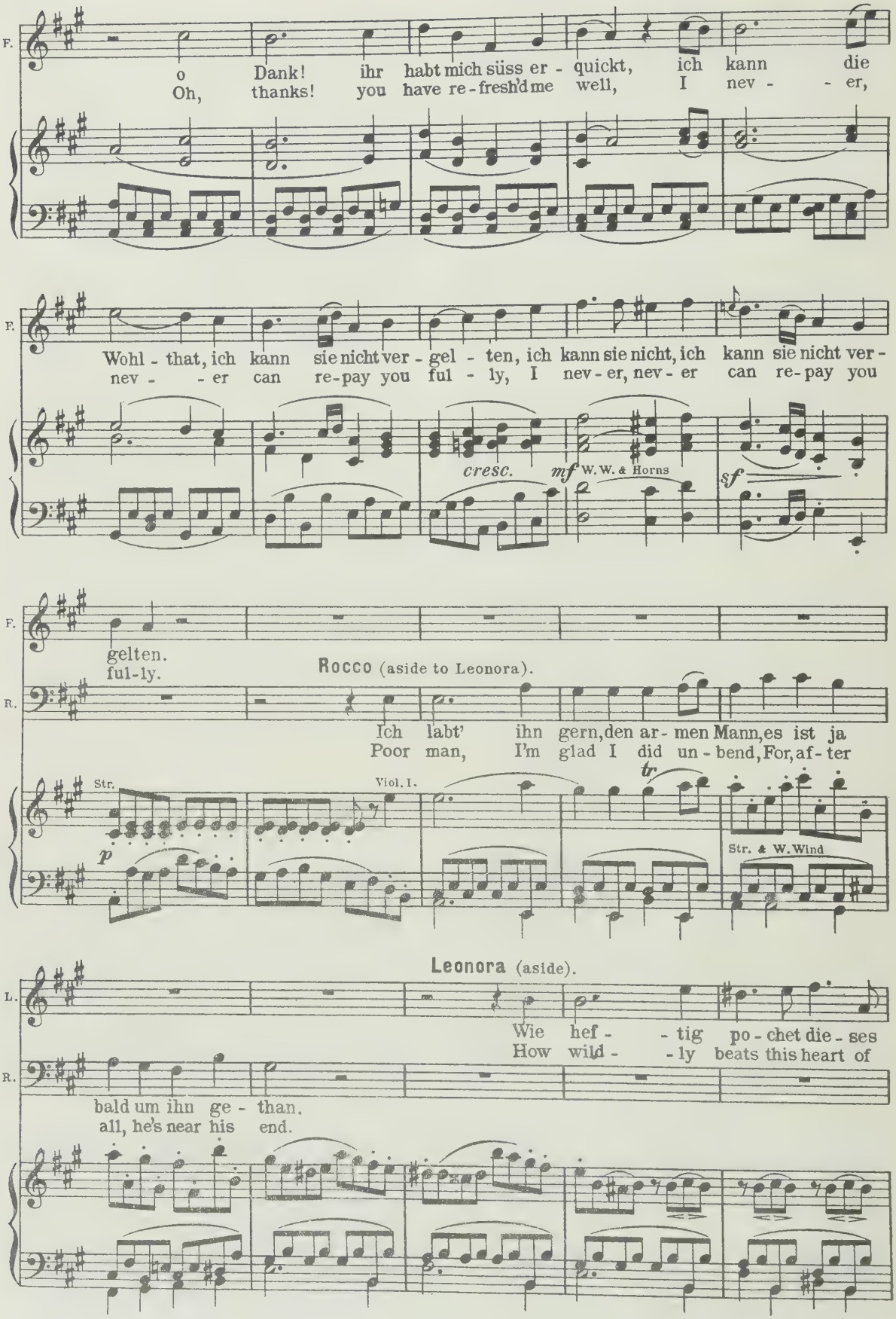
Leonora (in the utmost agitation). Who could help it? You yourself, Master Rocco—

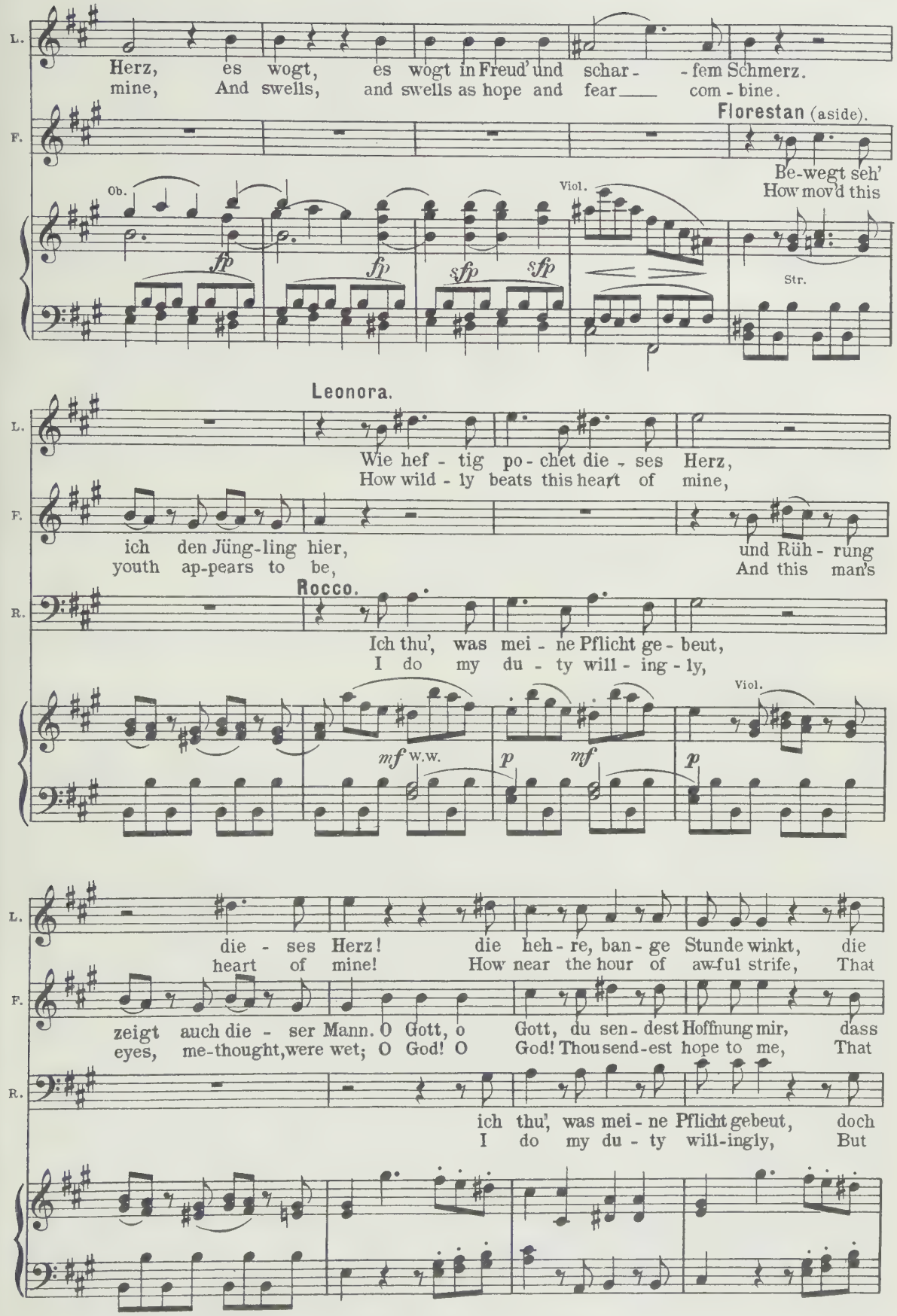
Rocco. It is true, the man has such a voice—

Leonora. Ah, it goes to the very depths of the heart!

Nº 13. Trio.—„Euch werde Lohn in bessern Welten."




F.
o Dank! ihr habt mich süss er - quickt, ich kann die
Oh, thanks! you have re-fresh'd me well, I nev - - er,
F.
Wohl - that, ich kann sie nicht ver - gel - ten, ich kann sie nicht, ich kann sie nicht ver -
nev - - er can re-pay you ful - ly, I nev-er, nev-er can re-pay you
cresc.
mf W.W. & Horns
sf
F.
gelten.
ful-ly.
R.
Rocco (aside to Leonora).
Ich labt' ihn gern, den ar - men Mann, es ist ja
Poor man, I'm glad I did un - bend, For, af - ter
Str.
p
Viol. I.
tr
Str. & W. Wind
L.
Leonora (aside).
Wie hef - - tig po - chet die - ses
How wild - - ly beats this heart of
R.
bald um ihn ge - than.
all, he's near his end.


L.
Herz, es wogt, es wogt in Freud' und schar- -fem Schmerz.
mine, And swells, and swells as hope and fear com-bine.
F.
Florestan (aside).
Be-wegt seh'
How mov'd this
Ob.
Viol.
fp
fp
sfp
sfp
Str.
Leonora.
L.
Wie hef-tig po-chet die-ses Herz,
How wild-ly beats this heart of mine,
F.
ich den Jüng-ling hier,
youth ap-pears to be,
und Rüh-rung
And this man's
Rocco.
R.
Ich thu', was mei-ne Pflicht ge-beut,
I do my du-ty will-ing-ly,
Viol.
mf w.w.
p
mf
p
L.
die-ses Herz! die heh-re, ban-ge Stunde winkt, die
heart of mine! How near the hour of aw-ful strife, That
F.
zeigt auch die-ser Mann. O Gott, o Gott, du sen-dest Hoffnung mir, dass
eyes, me-thought, were wet; O God! O God! Thou send-est hope to me, That
R.
ich thu', was mei-ne Pflicht gebeut, doch
I do my du-ty will-ingly, But

L. Tod mir o - der Ret - - - - - tung bringt, die Tod o - der
brings me death or leads to life, that brings me —

F. ich sie noch ge - win-nen kann, dass ich sie noch ge
I can win them o - ver yet, that I can win them

R. hass' ich al - le Grausamkeit, doch hass' ich al - - le
still, I hate all cru - el - ty, but still, I hate all

Fl. & Viol.

cresc.

L. Ret - - - - tung bringt.
death or life!

F. win - - - - nen kann.
o - - - - ver yet!

R. Grau - - sam - - keit.
cru - - el - - ty!

f Viol. *p*

Bssn.

Leonora (aside to Rocco, taking a piece

L. Dies Stückchen Brod — ja seit zwei
This bit of bread, I have been

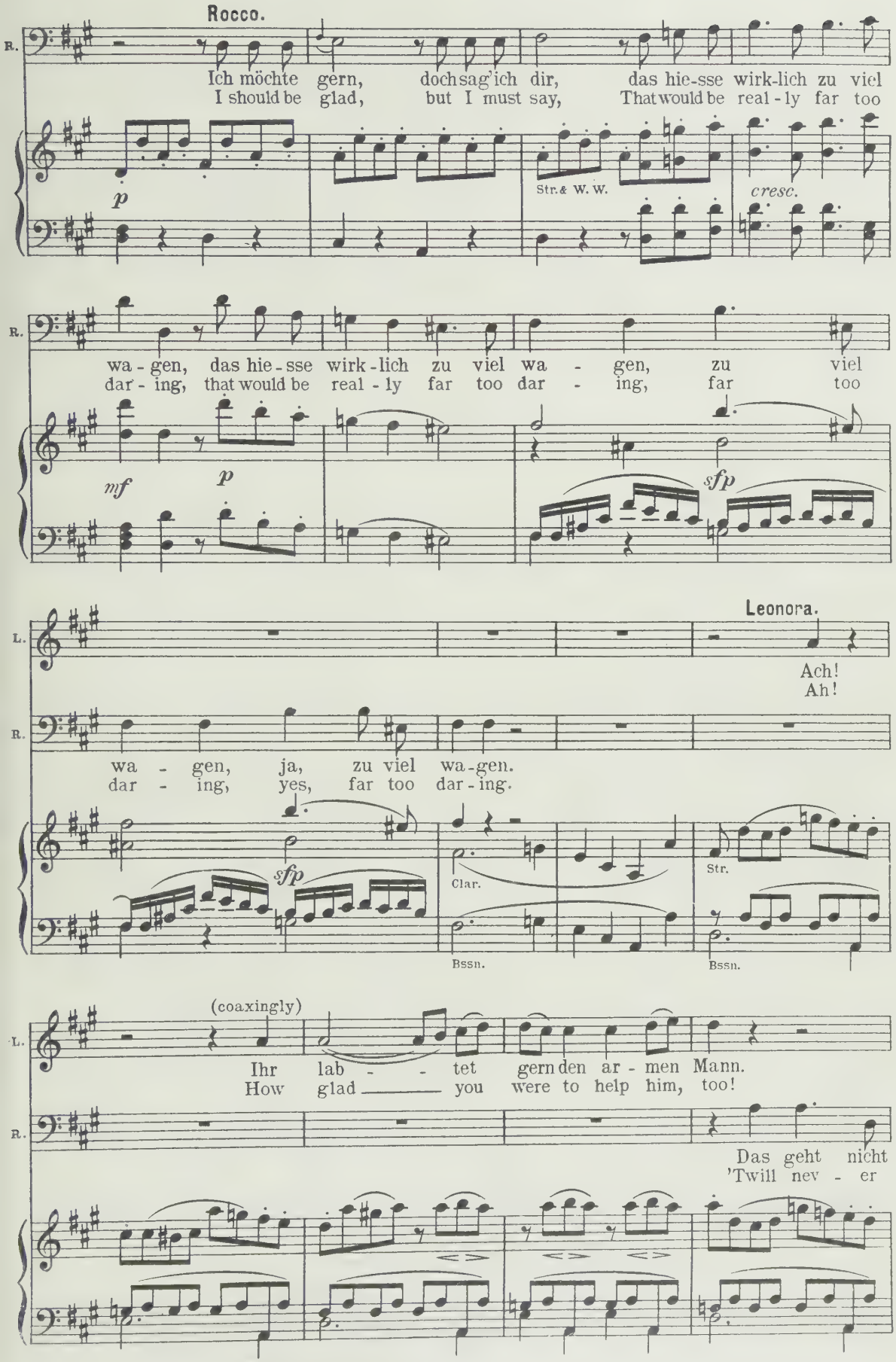
cresc. *p* Str.

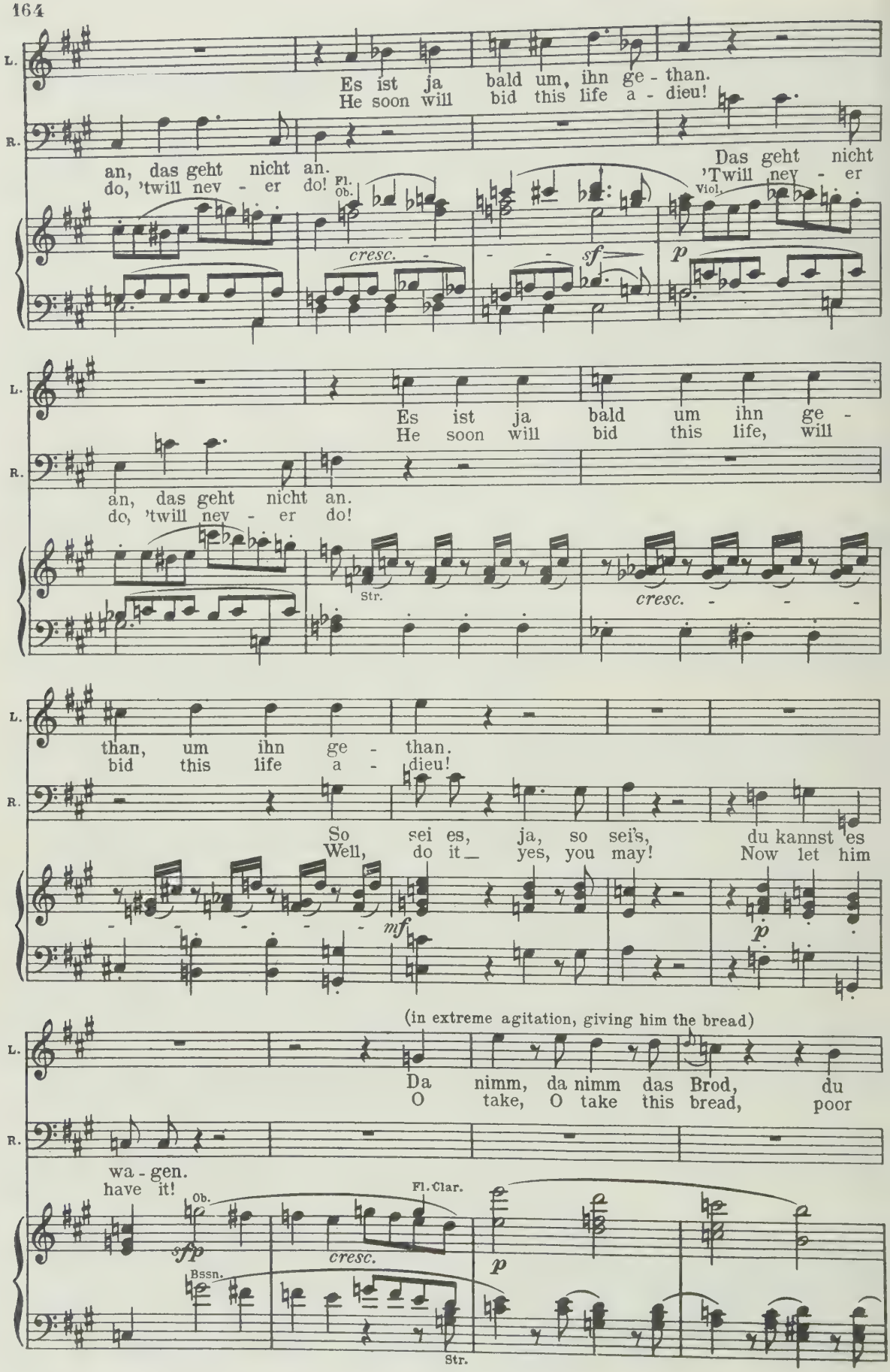
of bread from her pocket).

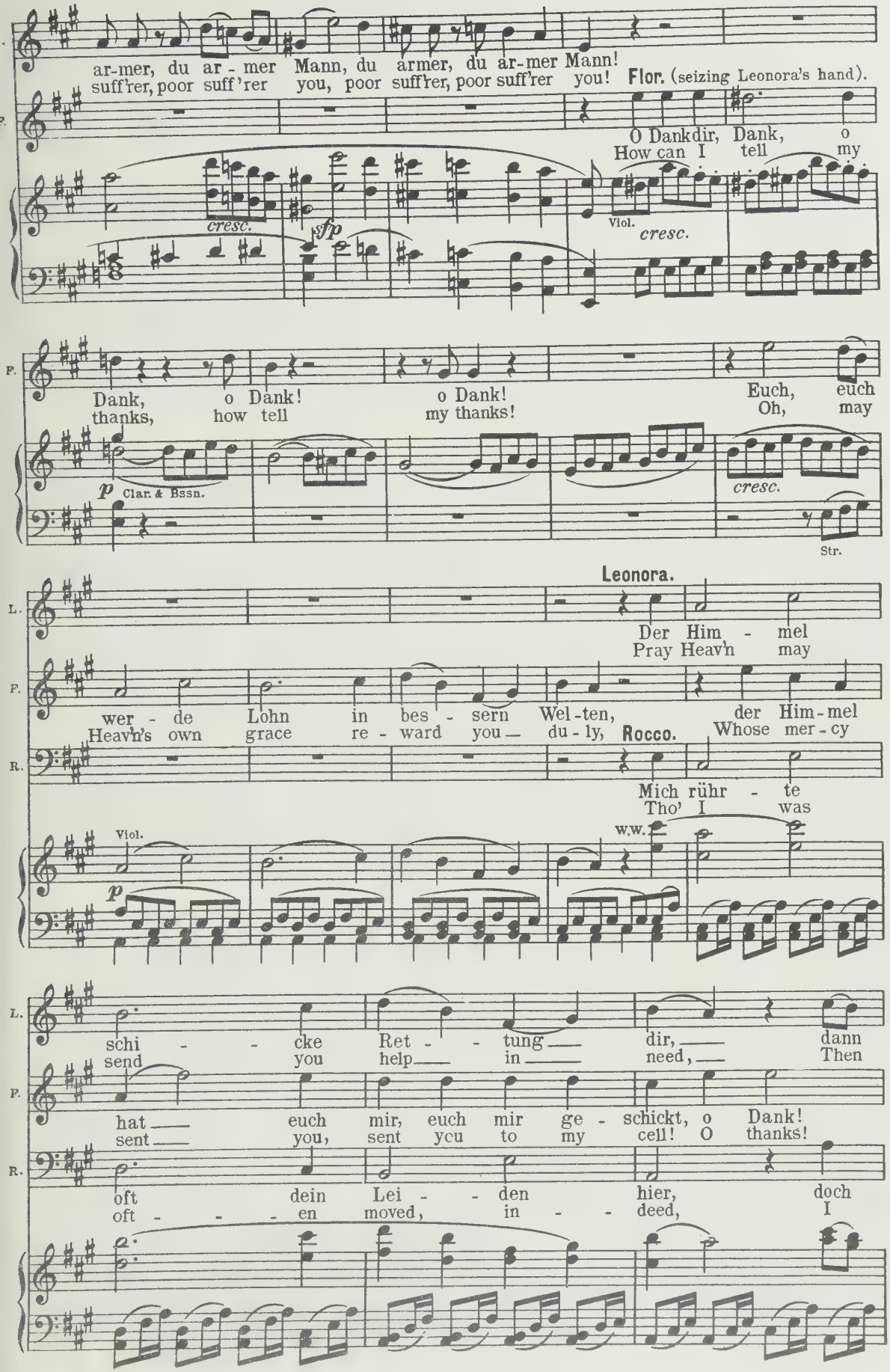
L. Ta-gen trag'ich es im - mer schon bei mir.
sparing And car-ried round since yes - ter - day.

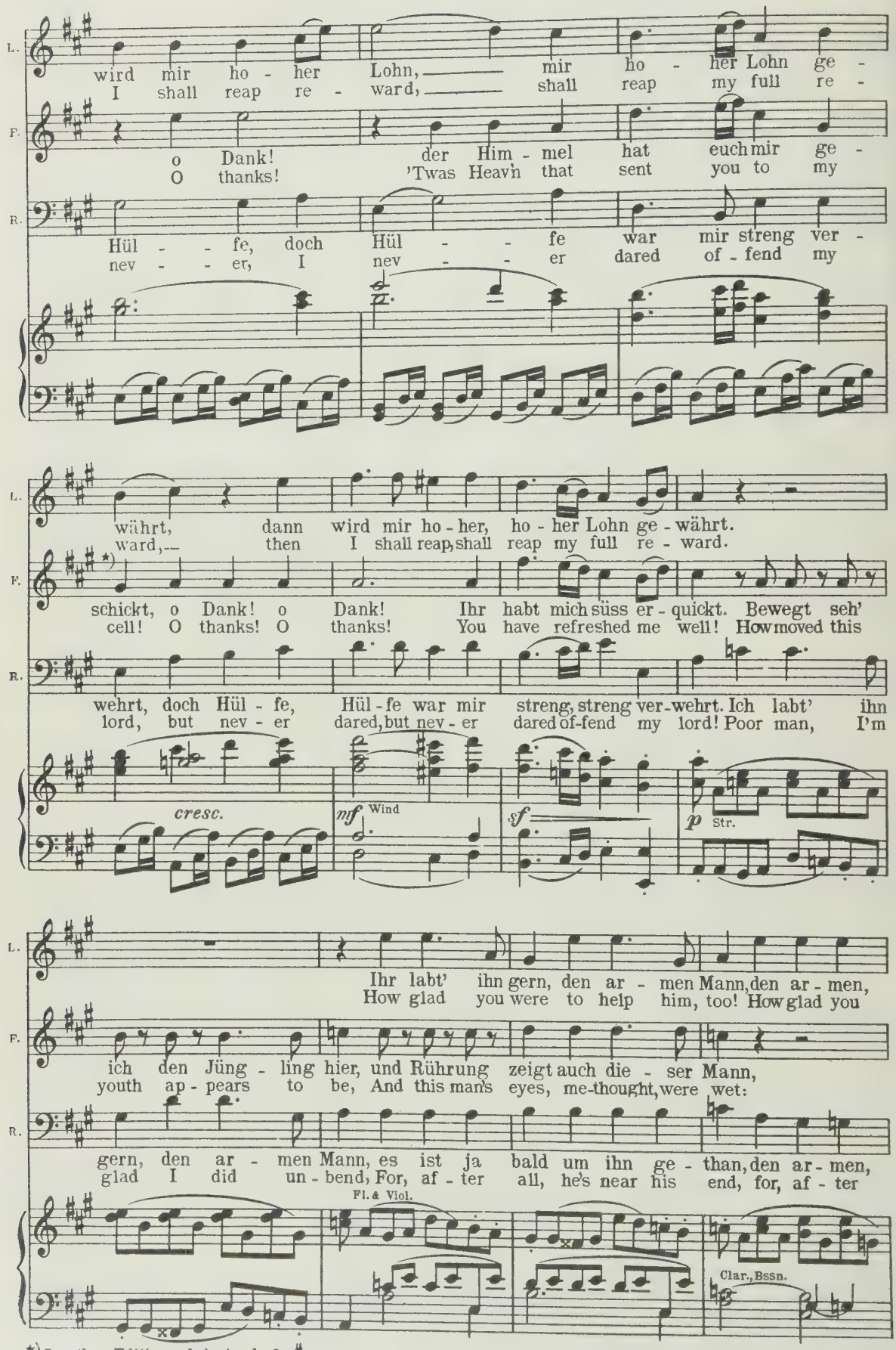
Viol. *cresc.*

Bssn.

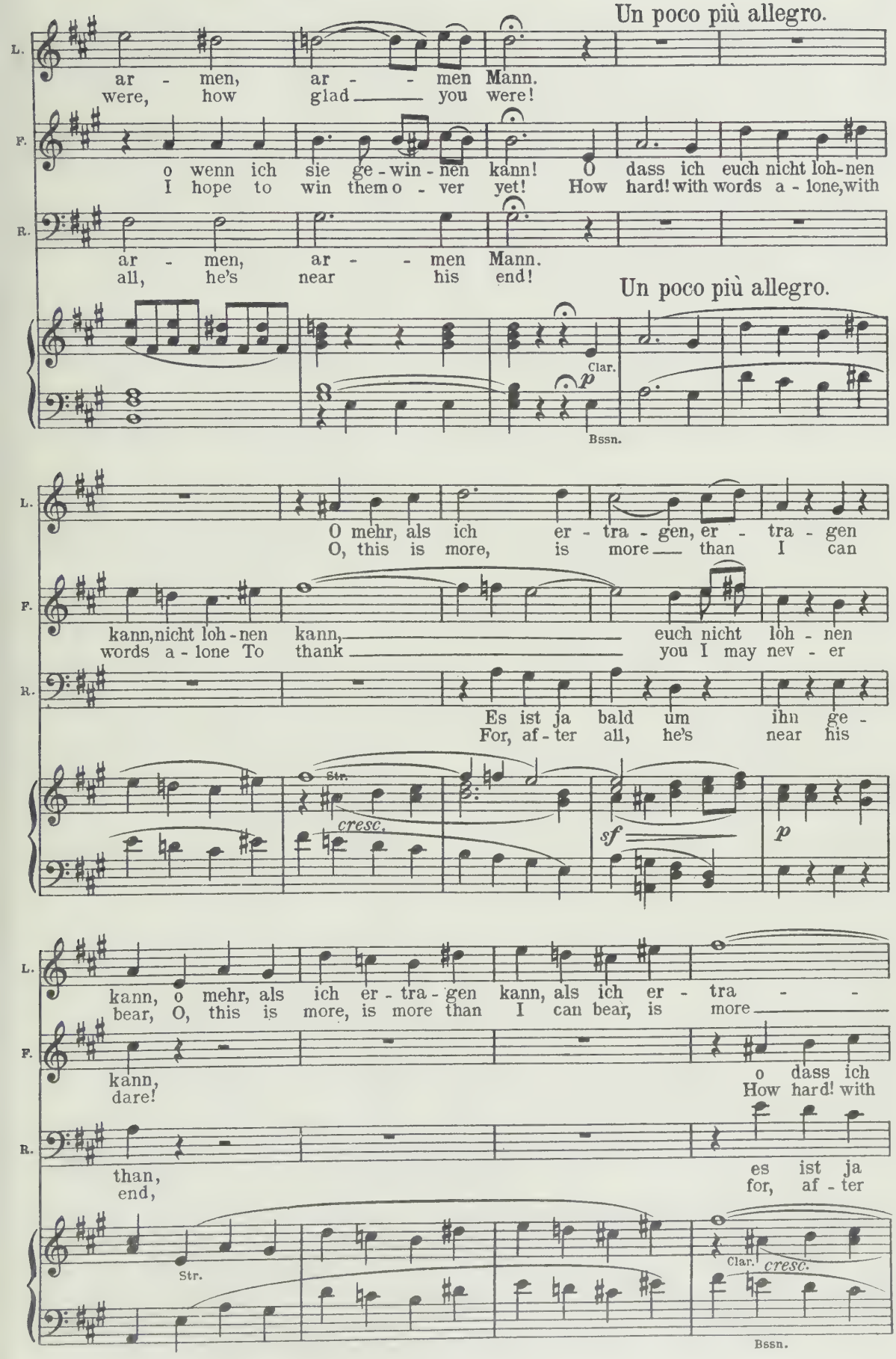

Rocco.
R.
Ich möchte gern, doch sag' ich dir, das hie-sse wirk-lich zu viel
I should be glad, but I must say, That would be real-ly far too
p
Str. & W. W.
cresc.
wa-gen, das hie-sse wirk-lich zu viel wa-gen, zu viel
dar-ing, that would be real-ly far too dar-ing, far too
mf
p
sfp
Leonora.
L.
Ach!
Ah!
wa-gen, ja, zu viel wa-gen.
dar-ing, yes, far too dar-ing.
sfp
Clar.
Str.
Bssn.
Bssn.
(coaxingly)
Ihr lab-tet gern den ar-men Mann.
How glad you were to help him, too!
Das geht nicht
'Twill nev-er

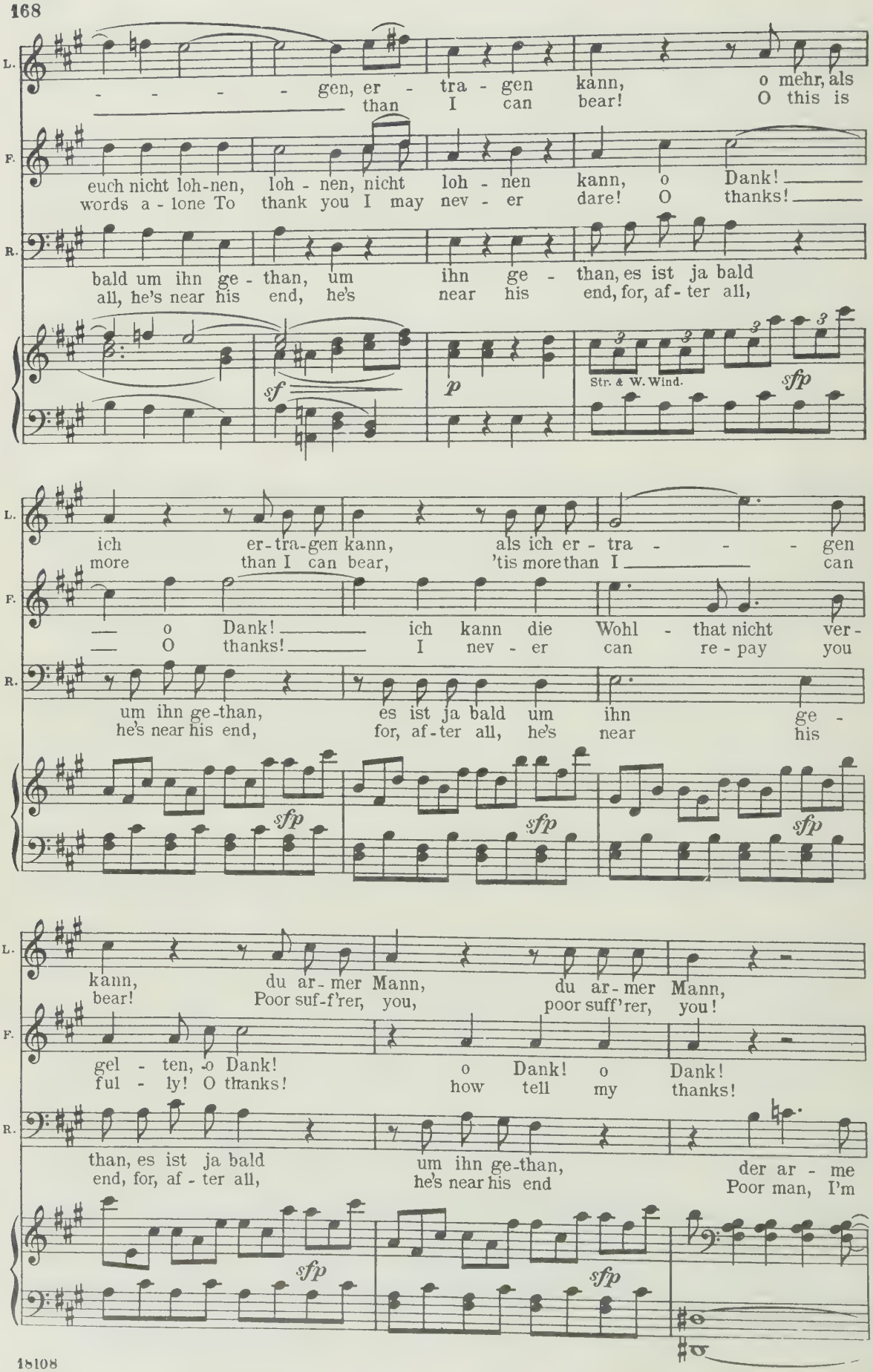

L.
R.
Es ist ja bald um, ihn ge - than.
He soon will bid this life a - dieu!
an, das geht nicht an.
do, 'twill nev - er do!
Fl.
Ob.
cresc.
sf
Das geht nicht
'Twill nev - er
Viol.
p
Es ist ja bald um ihn ge -
He soon will bid this life, will
an, das geht nicht an.
do, 'twill nev - er do!
Str.
cresc.
than, um ihn ge - than.
bid this life a - dieu!
So sei es, ja, so sei's, du kannst es
Well, do it yes, you may! Now let him
mf
p
(in extreme agitation, giving him the bread)
Da nimm, da nimm das Brod, du
O take, O take this bread, poor
wa - gen.
have it!
Ob.
Fl. Clar.
sfp
cresc.
p
Bssn.
Str.

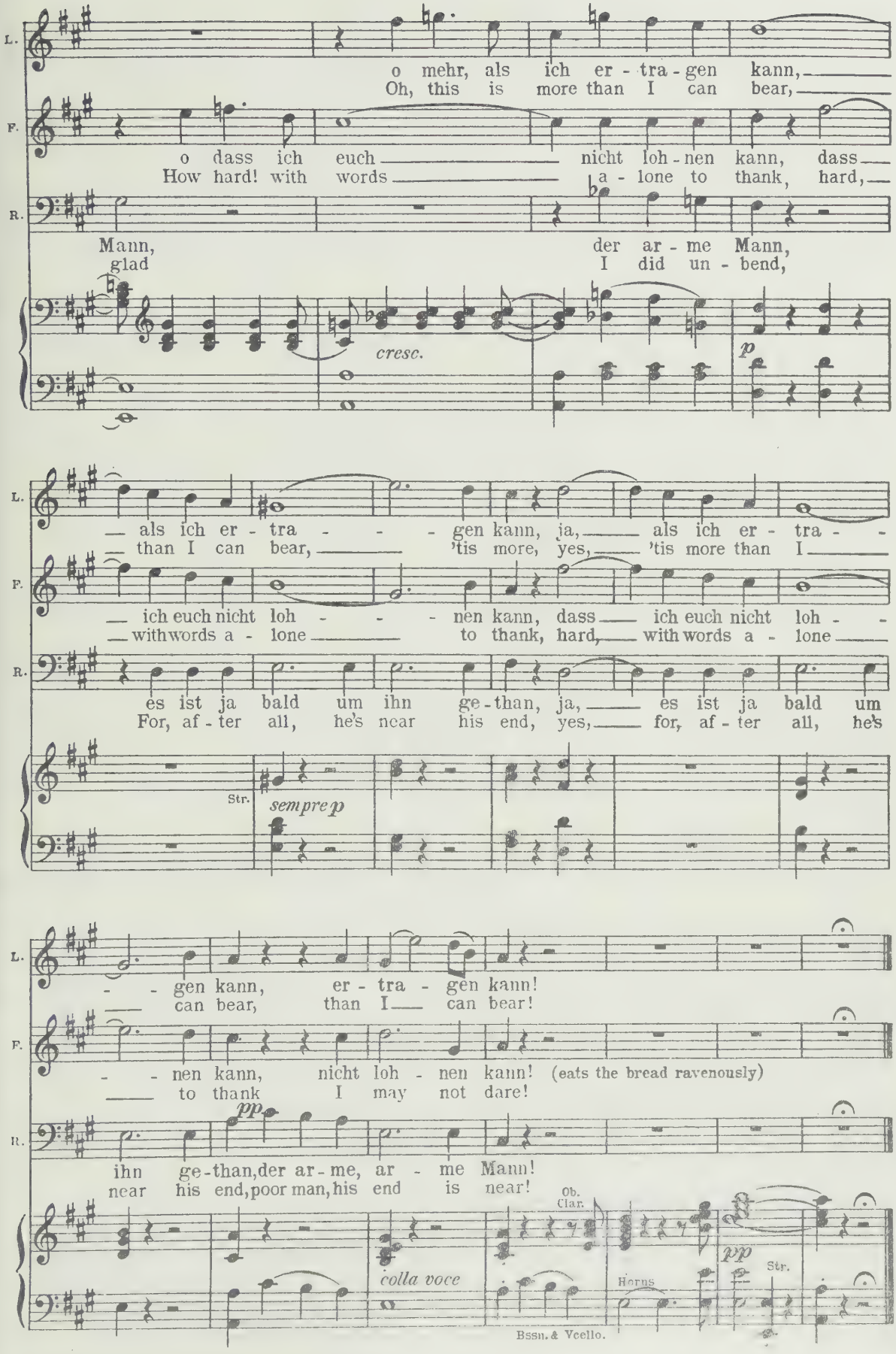

ar-mer, du ar - mer Mann, du armer, du ar-mer Mann!
suff'rer, poor suff'rer you, poor suff'rer, poor suff'rer you!
Flor. (seizing Leonora's hand).
O Dankdir, Dank, o
How can I tell my
cresc.
sfp
Viol.
cresc.
Dank, o Dank! o Dank! Euch, euch
thanks, how tell my thanks! Oh, may
p Clar. & Bssn.
cresc.
Str.
Leonora.
Der Him - mel
Pray Heav'n may
wer - de Lohn in bes - sern Wel-ten, der Him-mel
Heav'n's own grace re - ward you du-ly,
Rocco.
Whose mer-cy
Mich rühr - te
Tho' I was
Viol.
p
W.W.
schi - - cke Ret - - tung dir, dann
send you help in need, Then
hat euch mir, euch mir ge - schickt, o Dank!
sent you, sent you to my cell! O thanks!
oft dein Lei - - den hier, doch
oft - - - en moved, in - - deed, I



*) In other Editions: b instead of g♯


Un poco più allegro.
L.
ar - men, ar - - men Mann.
were, how glad you were!
F.
o wenn ich sie ge-win-nen kann! O dass ich euch nicht loh-nen
I hope to win them o - ver yet! How hard! with words a - lone, with
R.
ar - men, ar - men Mann.
all, he's near his end!
Un poco più allegro.
Clar.
p
Bssn.
O mehr, als ich er - tra - gen, er - tra - gen
O, this is more, is more than I can
kann, nicht loh - nen kann, euch nicht loh - nen
words a - lone To thank you I may nev - er
Es ist ja bald um ihn ge -
For, af - ter all, he's near his
Str.
cresc.
sf
p
kann, o mehr, als ich er - tra - gen kann, als ich er - tra - -
bear, O, this is more, is more than I can bear, is more
kann,
dare!
o dass ich
How hard! with
than,
end,
es ist ja
for, af - ter
Str.
Clar.
cresc.
Bssn.


L.
F.
R.
gen, er - tra - gen kann, o mehr, als
than I can bear! O this is
euch nicht loh-nen, loh - nen, nicht loh - nen kann, o Dank!
words a - lone To thank you I may nev - er dare! O thanks!
bald um ihn ge - than, um ihn ge - than, es ist ja bald
all, he's near his end, he's near his end, for, af - ter all,
sf
p
Str. & W. Wind.
sfp
ich er-tra-gen kann, als ich er - tra - - - gen
more than I can bear, 'tis more than I can
o Dank! ich kann die Wohl - that nicht ver -
O thanks! I nev - er can re - pay you
um ihn ge-than, es ist ja bald um ihn ge -
he's near his end, for, af - ter all, he's near his
kann, du ar - mer Mann, du ar - mer Mann,
bear! Poor suf-f'rer, you, poor suff'rer, you!
gel - ten, o Dank! o Dank! o Dank!
ful - ly! O thanks! how tell my thanks!
than, es ist ja bald um ihn ge-than, der ar - me
end, for, af - ter all, he's near his end Poor man, I'm


L.
F.
R.
o mehr, als ich er - tra - gen kann,
Oh, this is more than I can bear,
o dass ich euch nicht loh - nen kann, dass
How hard! with words a - lone to thank, hard,
Mann,
glad
der ar - me Mann,
I did un - bend,
cresc.
p
als ich er - tra - - - gen kann, ja, als ich er - tra - -
than I can bear, 'tis more, yes, 'tis more than I
ich euch nicht loh - - - nen kann, dass ich euch nicht loh - -
with words a - lone to thank, hard, with words a - lone
es ist ja bald um ihn ge - than, ja, es ist ja bald um
For, af - ter all, he's near his end, yes, for, af - ter all, he's
Str.
sempre p
- - gen kann, er - tra - gen kann!
can bear, than I can bear!
- - nen kann, nicht loh - nen kann! (eats the bread ravenously)
to thank I may not dare!
pp
ihn ge - than, der ar - me, ar - me Mann!
near his end, poor man, his end is near!
Ob.
Clar.
colla voce
Horns
pp
Str.
Bssn. & Vcello.

Rocco (nach augenblicklichem Stillschweigen zu Leonore.) Alles ist bereit. Ich gehe, das Signal zu geben.

(Er geht in den Hintergrund.)

Leonore. O Gott, gieb mir Muth und Stärke.

Florestan (zu Leonore, während Rocco die Thür zu öffnen geht.) Wo geht er hin?

(Rocco öffnet die Thür und giebt durch einen starken Pfiff das Zeichen.)

Florestan. Ist das der Vorbote meines Todes?

Leonore (in heftiger Bewegung.) Nein, nein! Beruhige dich, lieber Gefangener.

Florestan. O meine Leonore! So soll ich dich nie wieder sehen!

Leonore (fühlt sich zu Florestan hingerissen und sucht diesen Trieb zu überwältigen.) Mein ganzes Herz reisst mich zu ihm hin! (Zu Florestan.) Sei ruhig, sag' ich dir! Was du auch hören und sehen magst, vergiss nicht, dass überall eine Vorsehung herrscht. — Ja, es giebt eine Vorsehung! (Sie entfernt sich und geht gegen die Cisterne.)

Pizarro (kommt in einem Mantel gehüllt, halblaut zu Rocco, die Stimme verstellend.) Ist alles bereit?

Rocco (halb laut.) Ja, die Cisterne braucht nur geöffnet zu werden.

Pizarro (ebenso.) Gut, der Bursche soll sich entfernen.

Rocco (zu Leonore.) Geh', entferne dich!

Leonore (in grösster Verwirrung.) Wer? — Ich? — Und Ihr?

Rocco. Muss ich nicht dem Gefangenen die Eisen abnehmen? Geh'! geh'!

(Leonore zieht sich in den Hintergrund zurück, nähert sich aber allmählig wieder im Schatten, die Augen immer auf Pizarro gerichtet.)

Pizarro (bei Seite.) Die muss ich mir noch heute beide vom Halse schaffen, damit alles auf immer verborgen bleibt.

Rocco (zu Pizarro.) Soll ich ihm die Ketten abnehmen?

Pizarro. Nein, aber schliesse ihn von dem Stein los. (bei Seite) Die Zeit ist dringend. (Er zieht einen Dolch. Rocco vollzieht Pizarros Befehl.)

Rocco (to Leonora, after a moment of silence). Everything is ready. I am going to give the signal.

(Goes to back.)

Leonora. Oh God, give me strength and courage!

Florestan (to Leonora, as Rocco is going to open the door). Where is he going?

(Rocco opens door, and gives the signal by a shrill whistle.)

Florestan. Is that the signal for my death?

Leonora (extremely agitated). No, no! Calm yourself, dear prisoner.

Florestan. O my Leonora! Shall I never see you again?

Leonora (feeling herself overpoweringly drawn to Florestan, and seeking to resist the impulse). My whole heart impels me to him! (To Florestan.) Be calm, I tell you! Whatever you may hear or see, do not forget that Providence rules over all. — Yes, there is a Providence! (She retires towards the well.)

Pizarro (enters, disguised by a long cloak; in an undertone to Rocco, with a feigned voice). Is everything ready?

Rocco (in an undertone). Yes, the well need only be opened.

Pizarro (as before). Good; now let the boy leave us.

Rocco (to Leonora). Now go; you must leave us.

Leonora (in great confusion). Who? I? — And you?

Rocco. Must I not take off the prisoner's chains? Go! go!

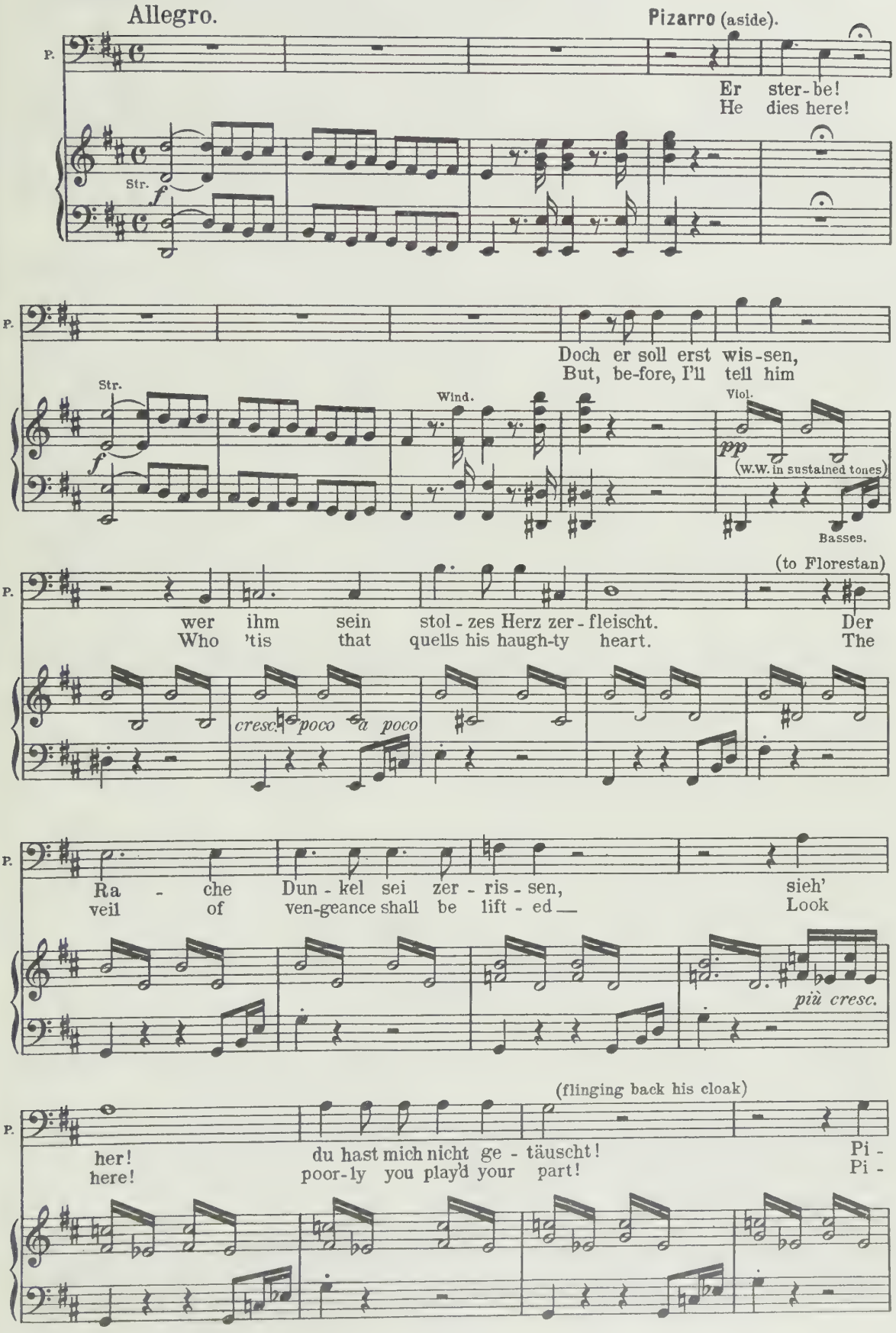
(Leonora withdraws to the back, but then comes forward again gradually in the shadows, her eyes intently fixed on Pizarro.)

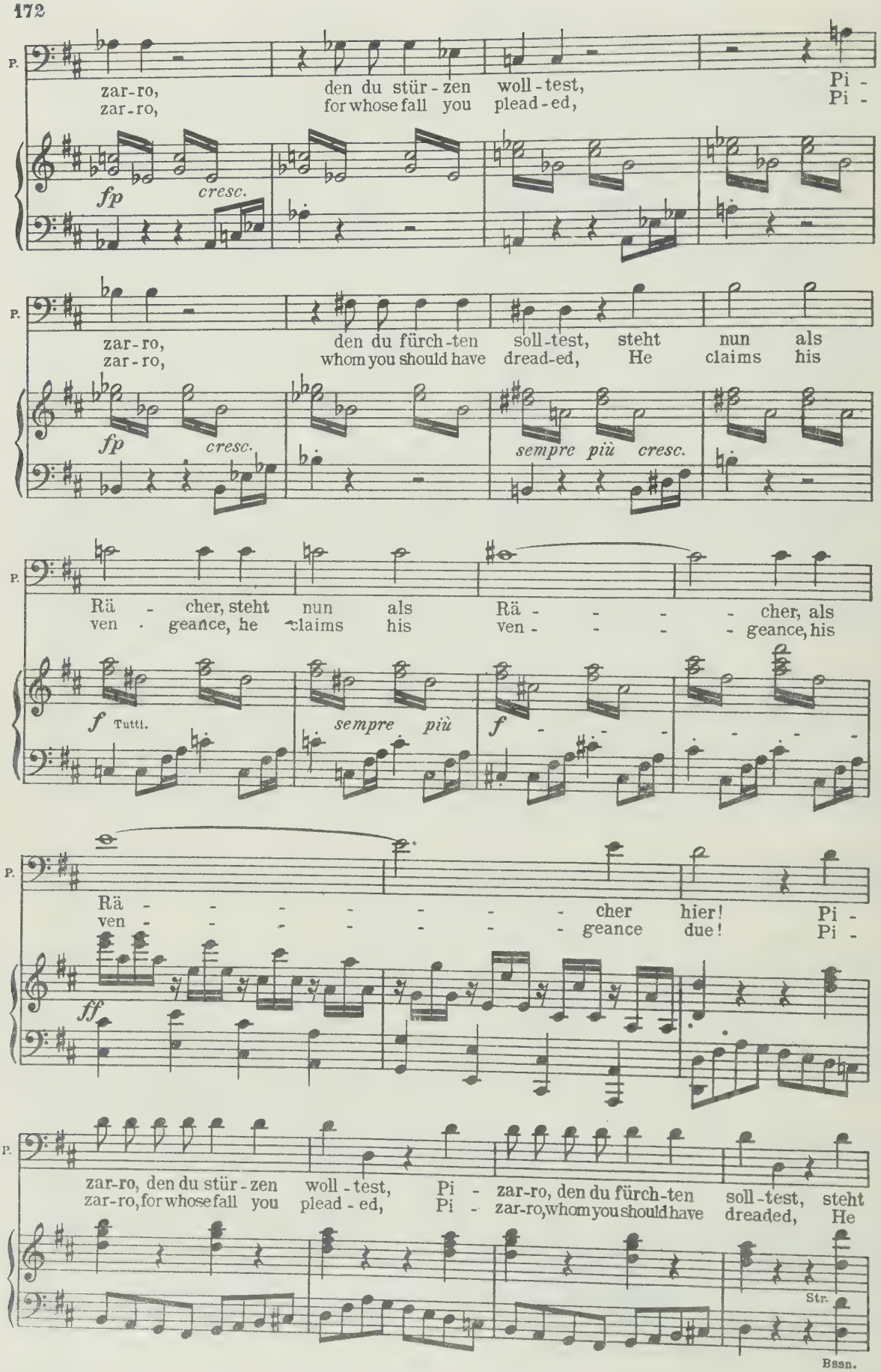
Pizarro (aside). I must get rid of those two this very day, so that nothing may ever come to light.

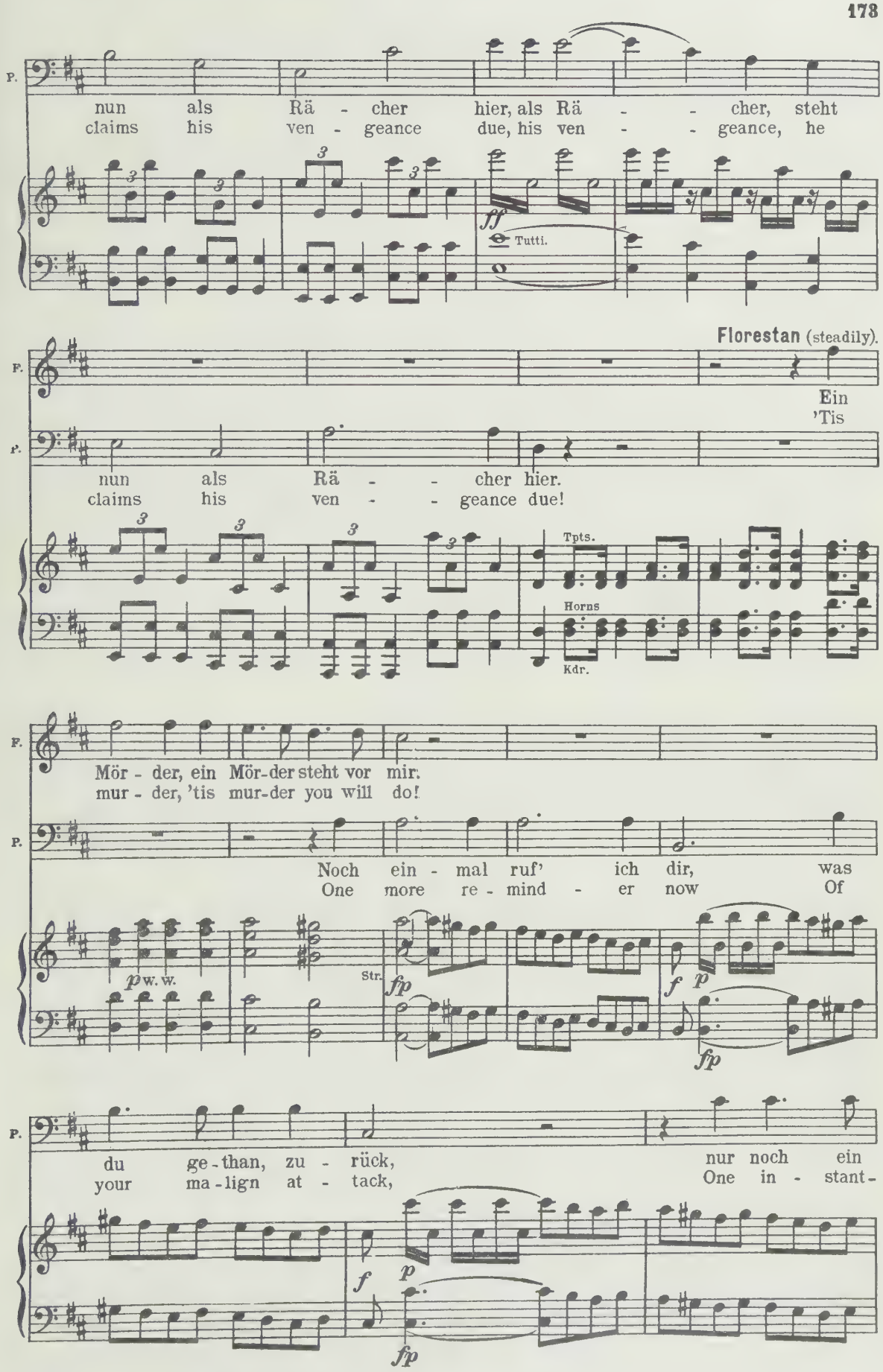
Rocco (to Pizarro). Shall I take off his chains?

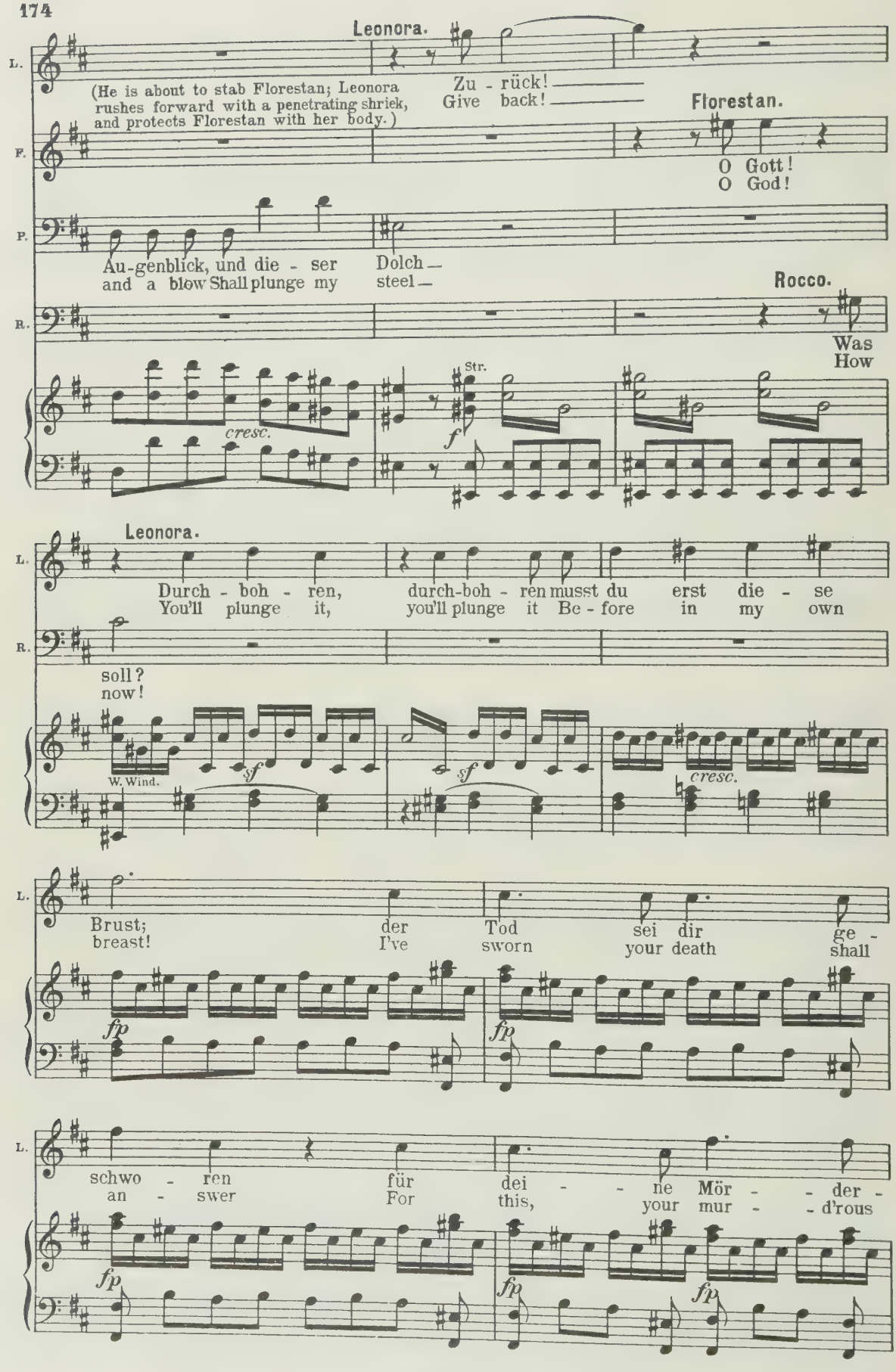
Pizarro. No, but unchain him from the stone. (Aside.) Time presses. (Draws a dagger. Rocco carries out Pizarro's order.)

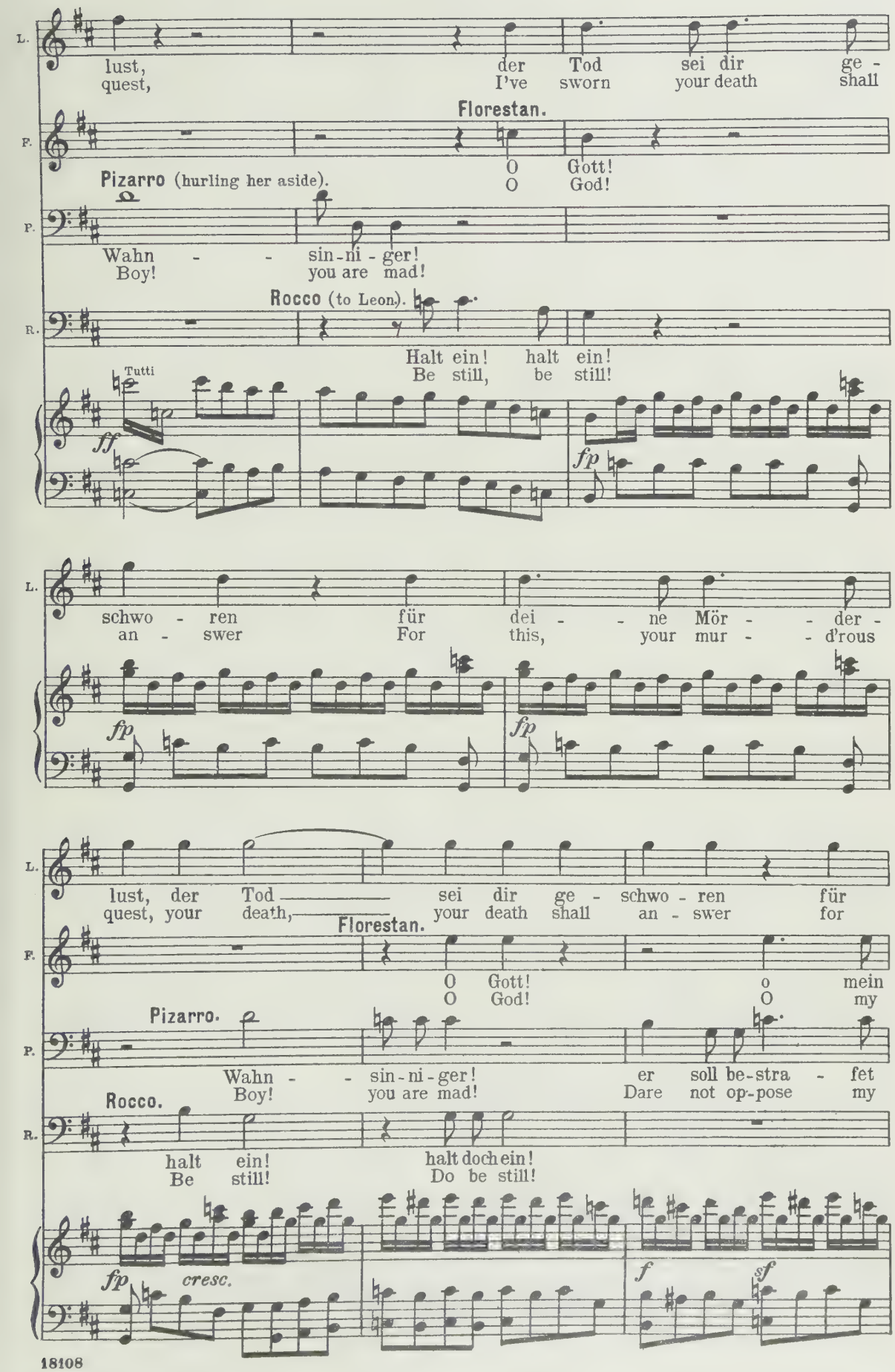
№ 14. Quartet. – „Er sterbe!“

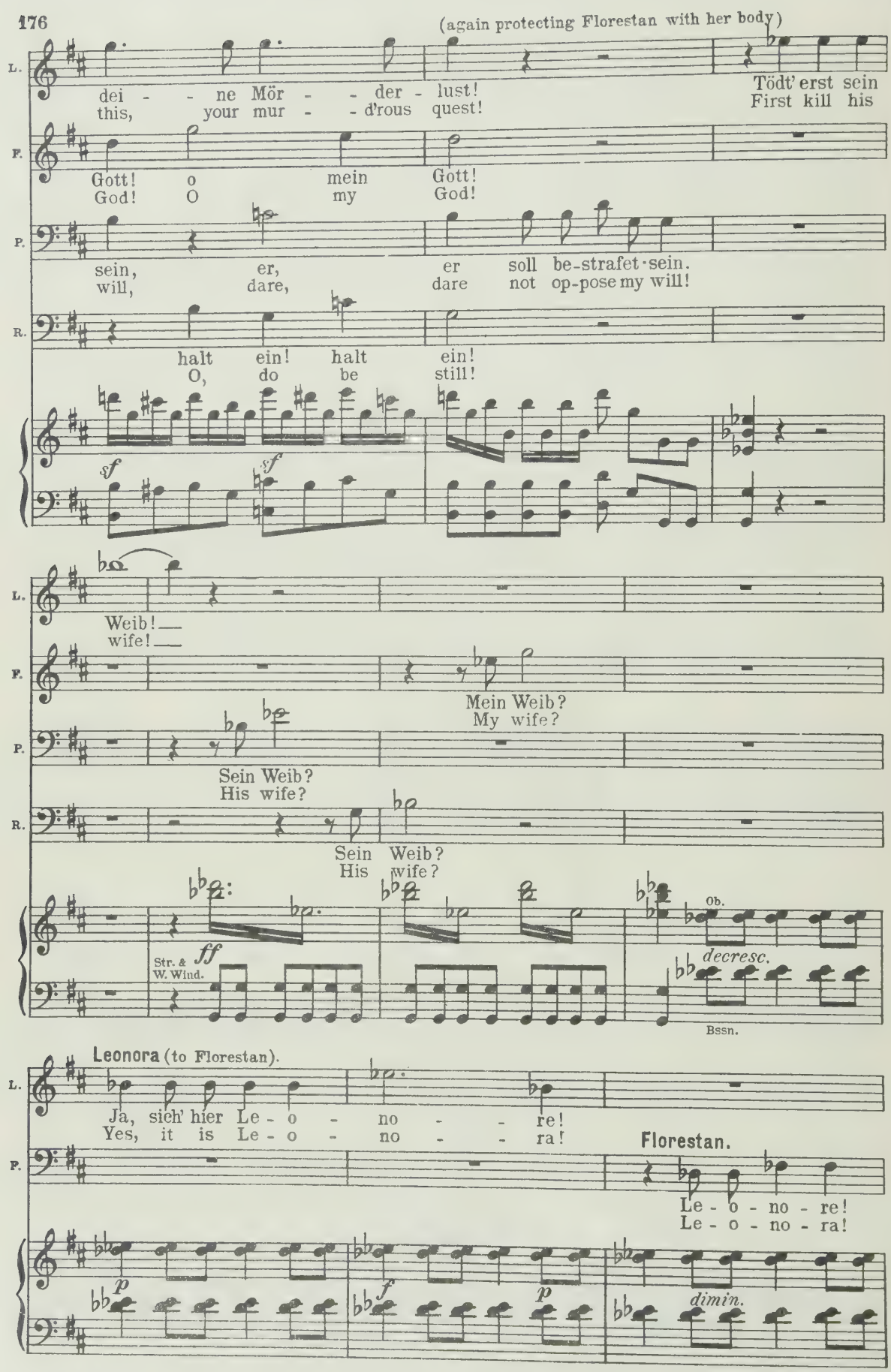


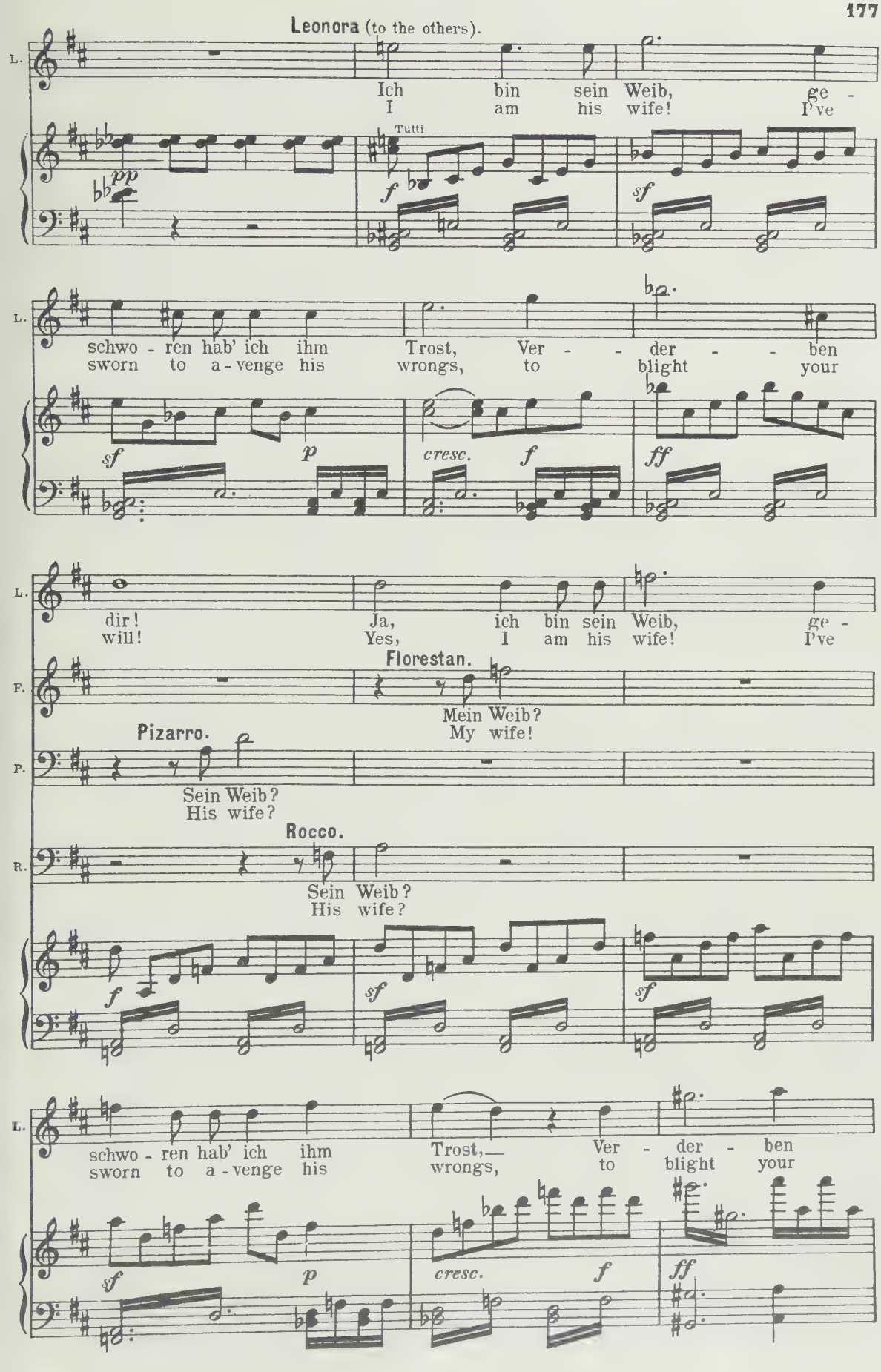

P.
zar-ro, den du stür-zen woll-test, Pi-
zar-ro, for whose fall you plead-ed, Pi-
fp cresc.
P.
zar-ro, den du fürch-ten soll-test, steht nun als
zar-ro, whom you should have dread-ed, He claims his
fp cresc. sempre più cresc.
P.
Rä - cher, steht nun als Rä - - - - cher, als
ven - geance, he claims his ven - - - - geance, his
f Tutti. sempre più f
P.
Rä - - - - - - - cher hier! Pi-
ven - - - - - - - geance due! Pi-
ff
P.
zar-ro, den du stür-zen woll-test, Pi- zar-ro, den du fürch-ten soll-test, steht
zar-ro, for whose fall you plead-ed, Pi- zar-ro, whom you should have dreaded, He
Str.
Bssn.


P.
nun als Rä - cher hier, als Rä - - cher, steht
claims his ven - geance due, his ven - - geance, he
ff
Tutti.
F.
Florestan (steadily).
Ein
'Tis
P.
nun als Rä - - cher hier.
claims his ven - - geance due!
Tpts.
Horns
Kdr.
F.
Mör - der, ein Mör-der steht vor mir.
mur - der, 'tis mur-der you will do!
P.
Noch ein - mal ruf' ich dir, was
One more re - mind - er now Of
p w. w.
Str.
fp
f p
fp
P.
du ge - than, zu - rück, nur noch ein
your ma - lign at - tack, One in - stant -
f p
fp


Leonora.
(He is about to stab Florestan; Leonora rushes forward with a penetrating shriek, and protects Florestan with her body.)
Zu - rück!
Give back!
Florestan.
O Gott!
O God!
Au-genblick, und die - ser
and a blow Shall plunge my
Dolch —
steel —
Rocco.
Was
How
cresc.
Str.
f
Leonora.
Durch - boh - ren,
You'll plunge it,
durch-boh - ren musst du
you'll plunge it Be - fore
erst die - se
in my own
soll?
now!
W. Wind.
sf
sf
cresc.
Brust;
breast!
der
I've
Tod
sworn
sei dir
your death
ge -
shall
fp
fp
schwo - ren
an - swer
für
For
dei - - ne Mör - - der -
this, your mur - - d'rous
fp
fp
fp


L.
lust,
quest,
der Tod sei dir ge -
I've sworn your death shall
F.
Florestan.
O Gott!
O God!
Pizarro (hurling her aside).
P.
Wahn - - sin-ni-ger!
Boy! you are mad!
R.
Rocco (to Leon).
Halt ein! halt ein!
Be still, be still!
Tutti
ff
fp
L.
schwo - ren für dei - - ne Mör - - der -
an - swer For this, your mur - - d'rous
fp
fp
L.
lust, der Tod sei dir ge - schwo - ren für
quest, your death, your death shall an - swer for
F.
Florestan.
O Gott! o mein
O God! O my
Pizarro.
P.
Wahn - - sin-ni-ger! er soll be-stra - fet
Boy! you are mad! Dare not op-pose my
Rocco.
R.
halt ein!
Be still!
halt doch ein!
Do be still!
fp
cresc.
f
sf


(again protecting Florestan with her body)
L.
dei - - ne Mör - - der - lust!
this, your mur - - d'rous quest!
Tödt' erst sein
First kill his
F.
Gott! o mein Gott!
God! O my God!
P.
sein, er, er soll be-strafet-sein.
will, dare, dare not op-pose my will!
R.
halt ein! halt ein!
O, do be still!
sf
sf
L.
Weib! —
wife! —
F.
Mein Weib?
My wife?
P.
Sein Weib?
His wife?
R.
Sein Weib?
His wife?
ff
Str. & W. Wind.
Ob.
decresc.
Bssn.
Leonora (to Florestan).
L.
Ja, sich' hier Le - o - no - re!
Yes, it is Le - o - no - ra!
Florestan.
P.
Le - o - no - re!
Le - o - no - ra!
p
f
p
dimin.


Leonora (to the others).
Ich bin sein Weib, ge -
I am his wife! I've
Tutti
schwo - ren hab' ich ihm Trost, Ver - - der - - ben
sworn to a - venge his wrongs, to blight your
dir!
will!
Ja, ich bin sein Weib, ge -
Yes, I am his wife! I've
Florestan.
Mein Weib?
My wife!
Pizarro.
Sein Weib?
His wife?
Rocco.
Sein Weib?
His wife?
schwo - ren hab' ich ihm Trost,— Ver - der - ben
sworn to a - venge his wrongs, to blight your

(aside)

L. dir! Ich tro - tze sei - ner Wuth! Ver -
will! His fren - zy I'll de - fy! and

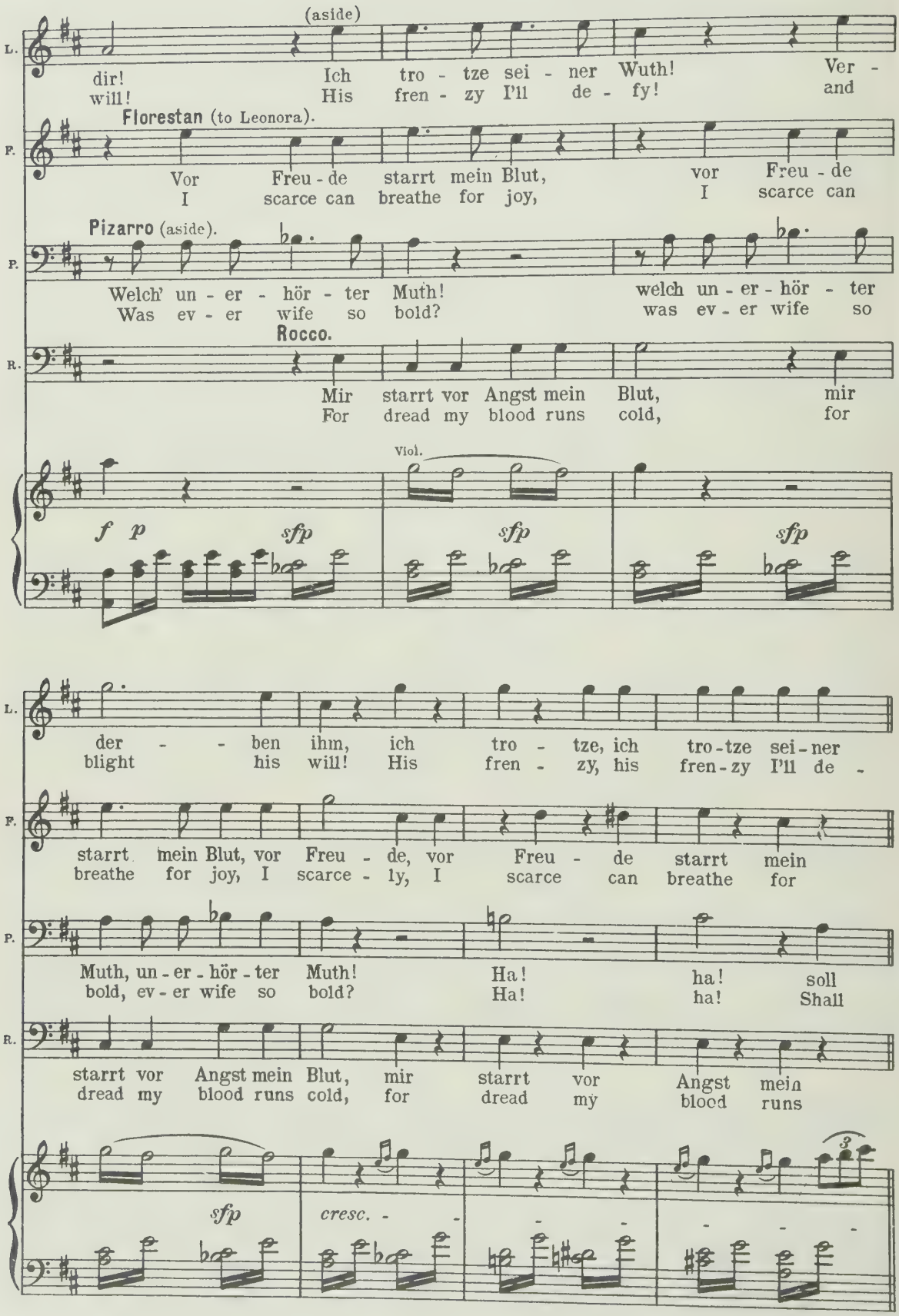
Florestan (to Leonora).

F. Vor Freu - de starrt mein Blut, vor Freu - de
I scarce can breathe for joy, I scarce can

Pizarro (aside).

P. Welch' un - er - hör - ter Muth! welch un - er - hör - ter
Was ev - er wife so bold? was ev - er wife so

Rocco.



R. Mir starrt vor Angst mein Blut, mir
For dread my blood runs cold, for

Viol.

f *p* *sfp* *sfp* *sfp*

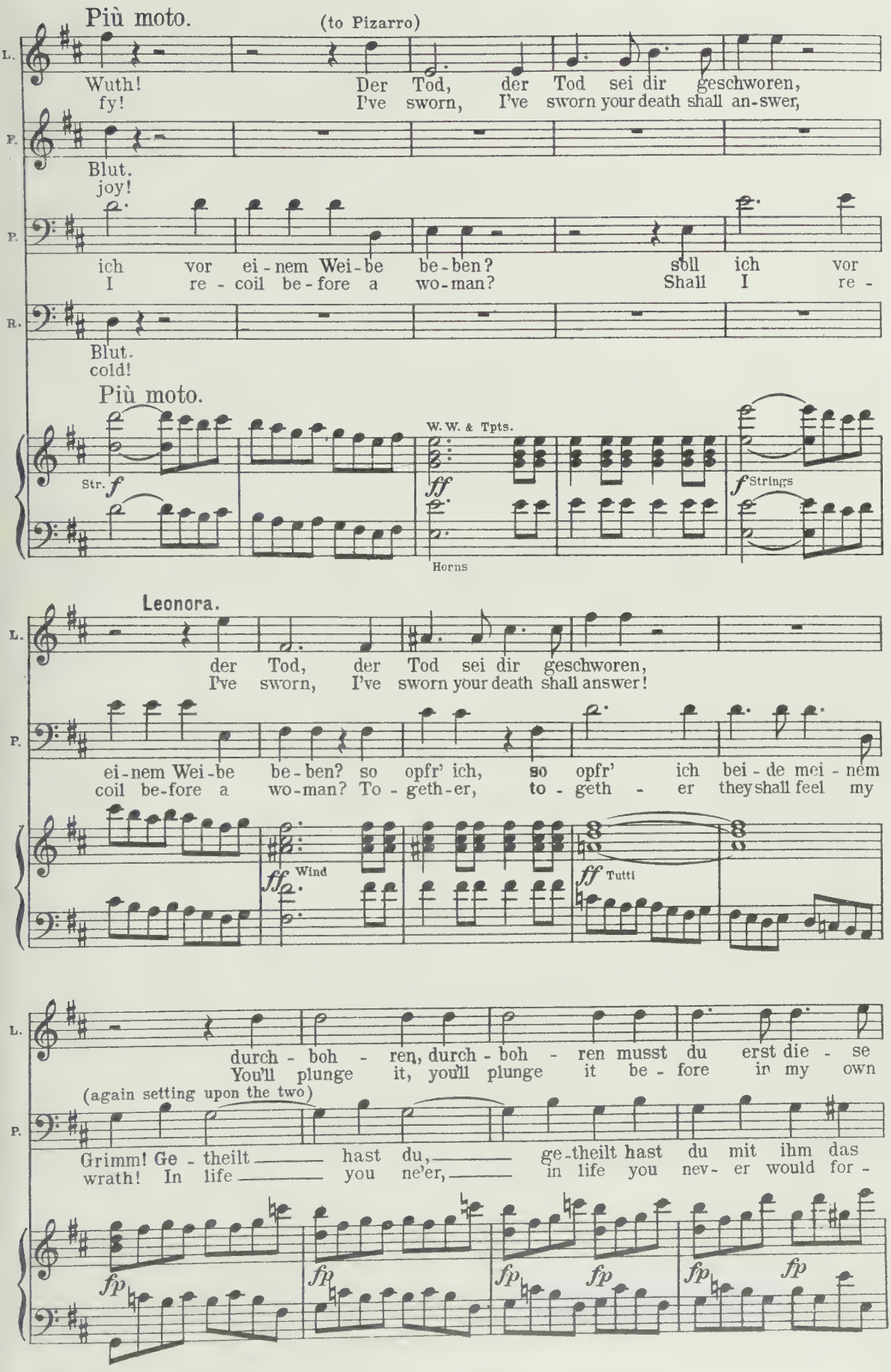
L. der - - ben ihm, ich tro - tze, ich tro - tze sei - ner
blight his will! His fren - zy, his fren - zy I'll de -

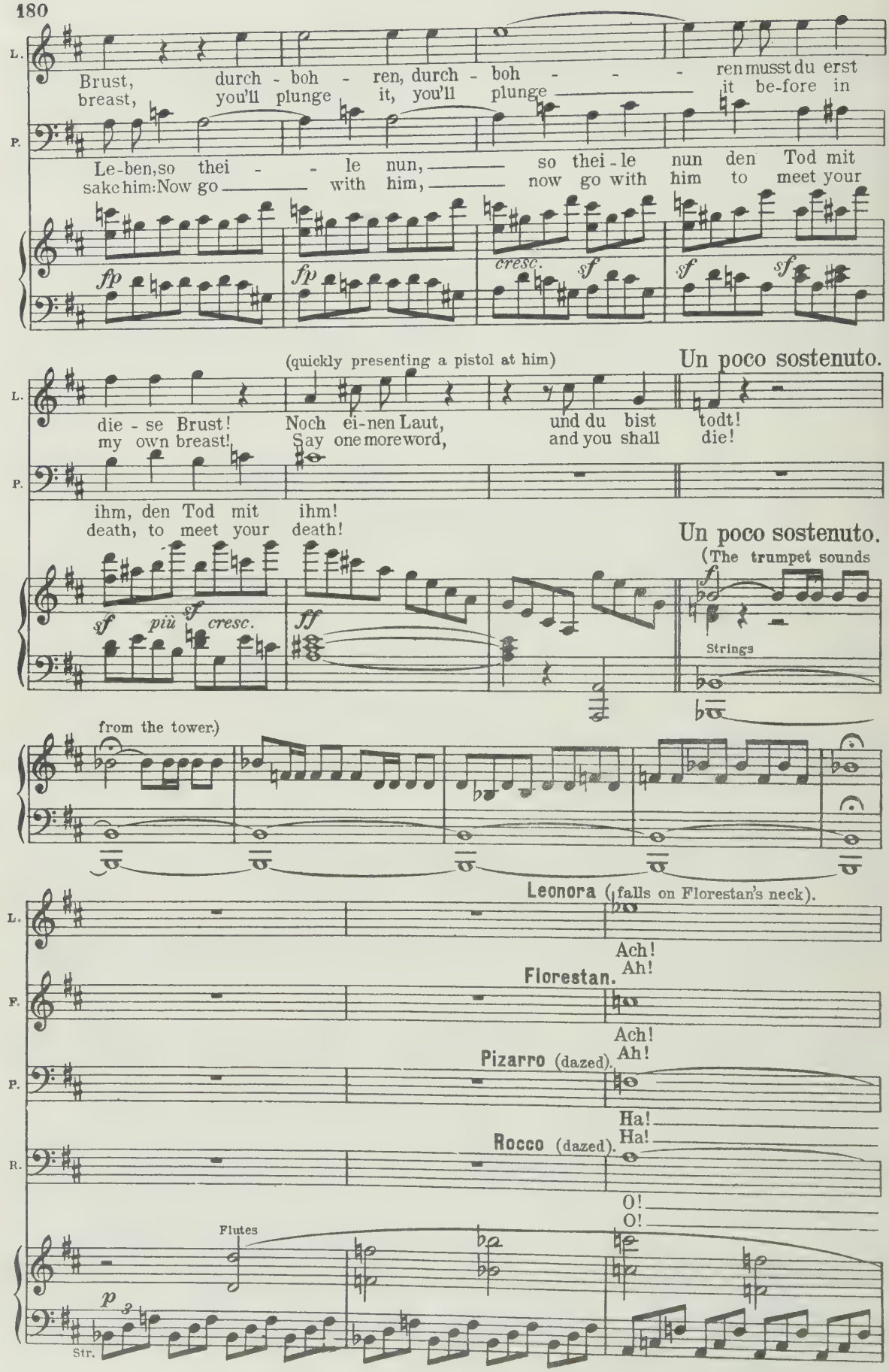
F. starrt mein Blut, vor Freu - de, vor Freu - de starrt mein
breathe for joy, I scarce - ly, I scarce can breathe for

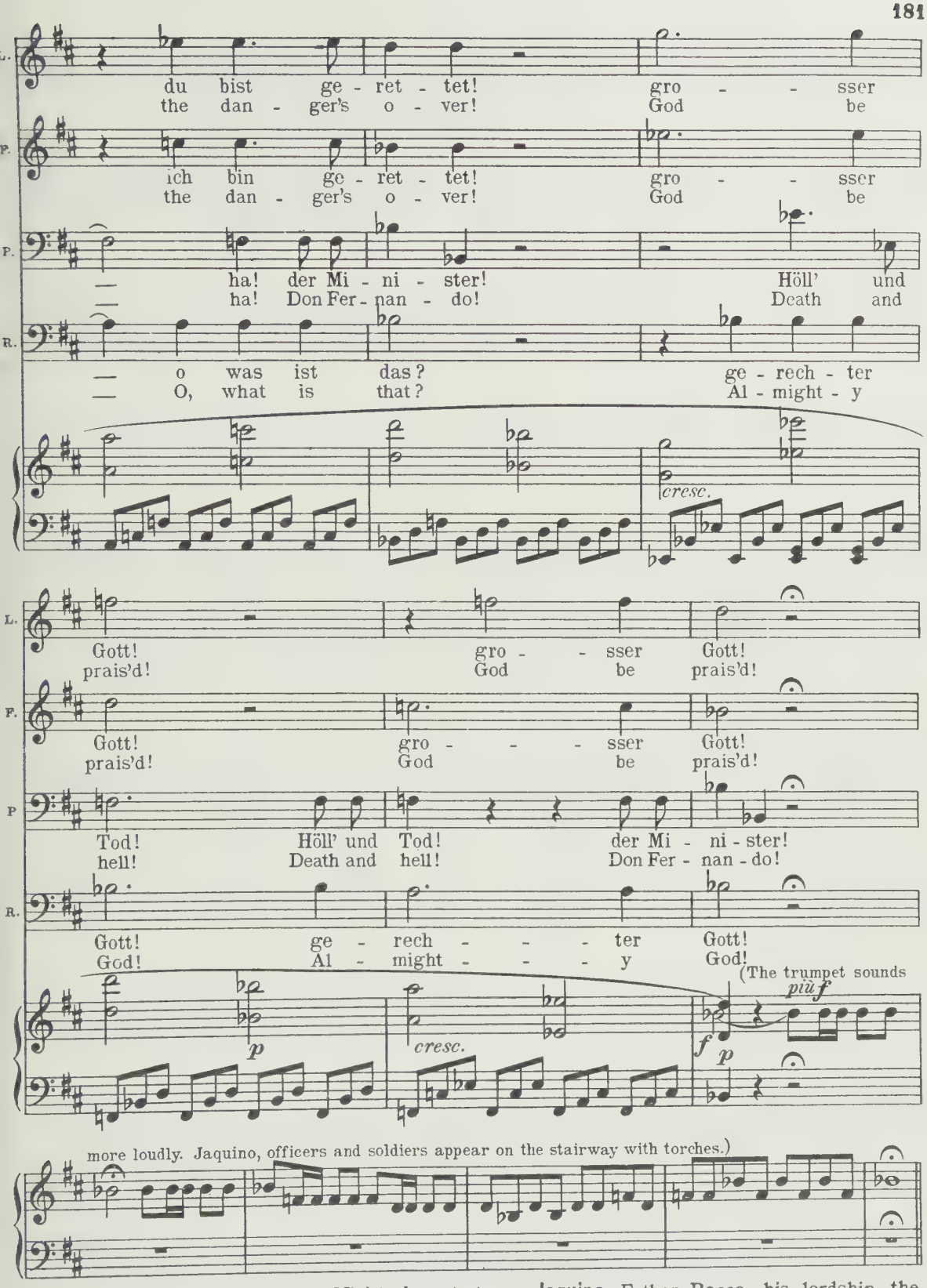
P. Muth, un - er - hör - ter Muth! Ha! ha! soll
bold, ev - er wife so bold? Ha! ha! Shall

R. starrt vor Angst mein Blut, mir starrt vor Angst mein
dread my blood runs cold, for dread my blood runs

sfp *cresc.*


Più moto.
(to Pizarro)
L.
Wuth! Der Tod, der Tod sei dir geschworen,
fy! I've sworn, I've sworn your death shall an-swer,
F.
Blut.
joy!
P.
ich vor ei-nem Wei-be be-ben? soll ich vor
I re-coil be-fore a wo-man? Shall I re-
R.
Blut.
cold!
Più moto.
Str. f
W. W. & Tpts.
ff
Horns
f Strings
Leonora.
L.
der Tod, der Tod sei dir geschworen,
I've sworn, I've sworn your death shall answer!
P.
ei-nem Wei-be be-ben? so opfr' ich, so opfr' ich bei-de mei-nem
coil be-fore a wo-man? To-geth-er, to-geth-er they shall feel my
ff Wind
ff Tutti
L.
durch-boh-ren, durch-boh-ren musst du erst die-se
You'll plunge it, you'll plunge it be-fore in my own
(again setting upon the two)
P.
Grimm! Ge-theilt hast du, ge-theilt hast du mit ihm das
wrath! In life you ne'er, in life you nev-er would for-
fp
fp
fp
fp
fp
fp


L.
Brust, durch - boh - ren, durch - boh - - - ren musst du erst
breast, you'll plunge it, you'll plunge it be-fore in
P.
Le-ben, so thei - - le nun, so thei - le nun den Tod mit
sake him: Now go with him, now go with him to meet your
fp fp cresc. sf sf sf
(quickly presenting a pistol at him)
Un poco sostenuto.
L.
die - se Brust! Noch ei-nen Laut, und du bist todt!
my own breast! Say one more word, and you shall die!
P.
ihm, den Tod mit ihm!
death, to meet your death!
Un poco sostenuto.
(The trumpet sounds
sf più sf cresc. ff f
Strings
from the tower.)
Leonora (falls on Florestan's neck).
L.
Ach!
Ah!
Florestan.
F.
Ach!
Ah!
Pizarro (dazed).
P.
Ha!
Ha!
Rocco (dazed).
R.
O!
O!
Flutes
p
Str.

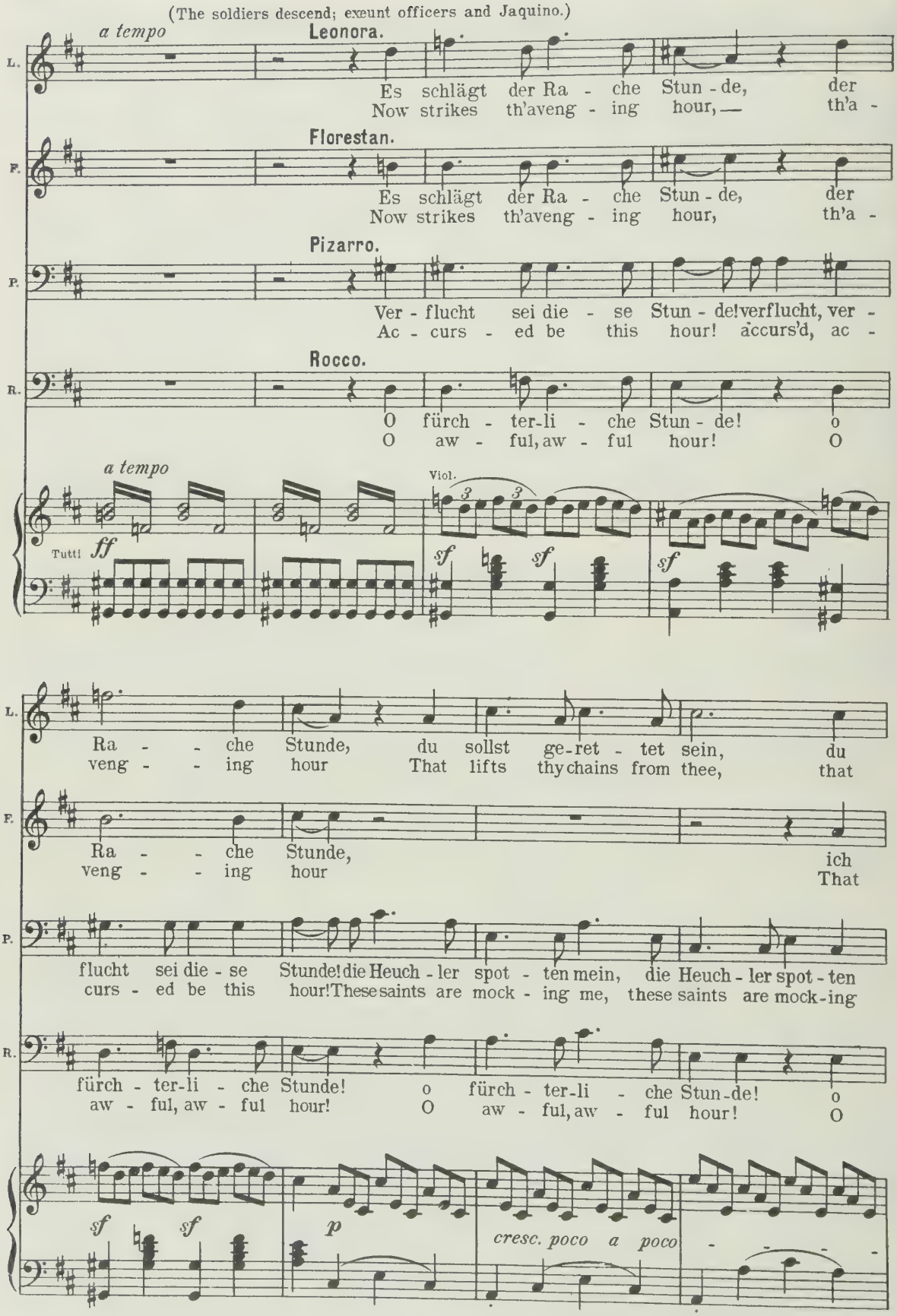


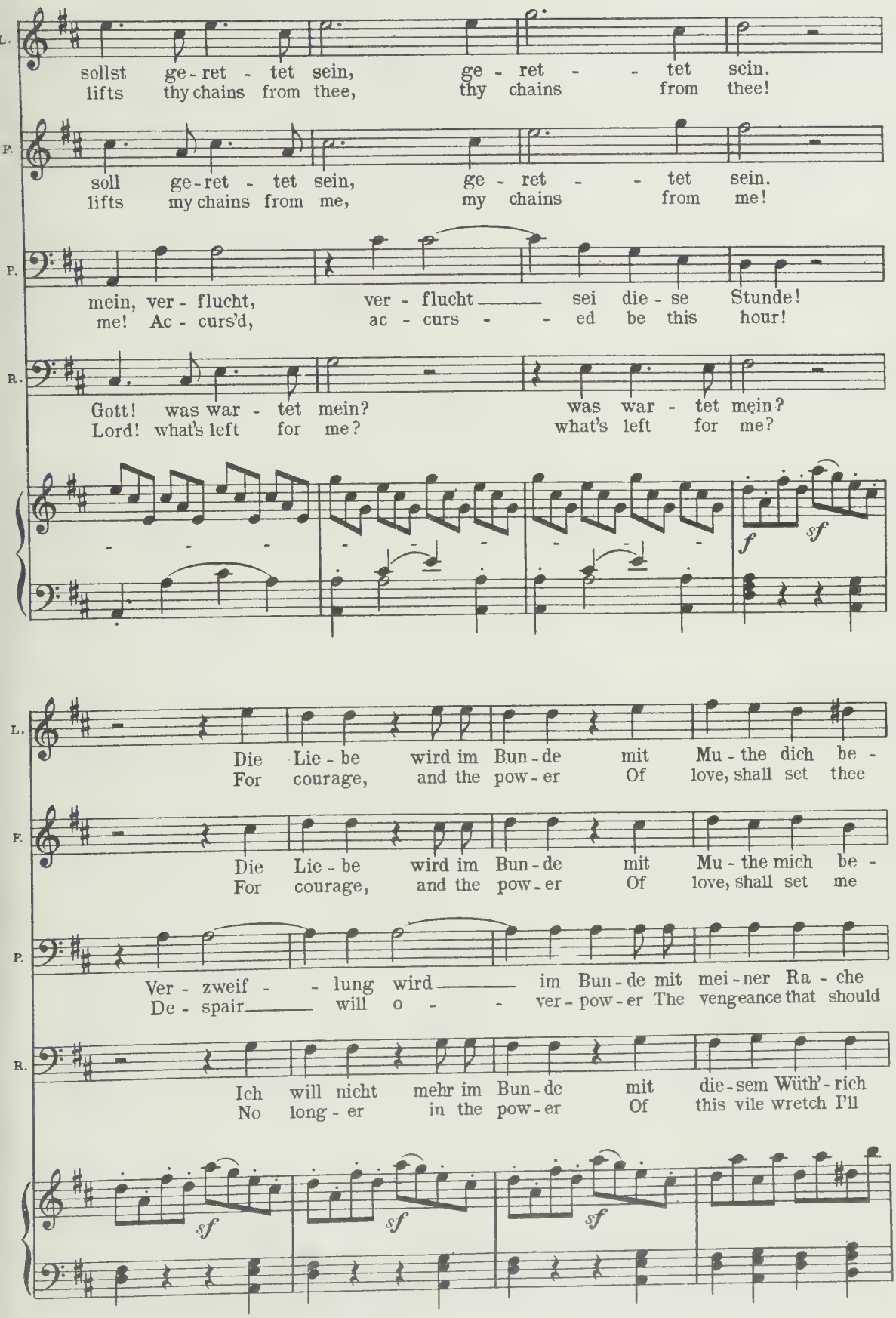
Jaquino. Vater Rocco, der Herr Minister kommt an, sein Gefolge ist schon vor dem Schlossthor.

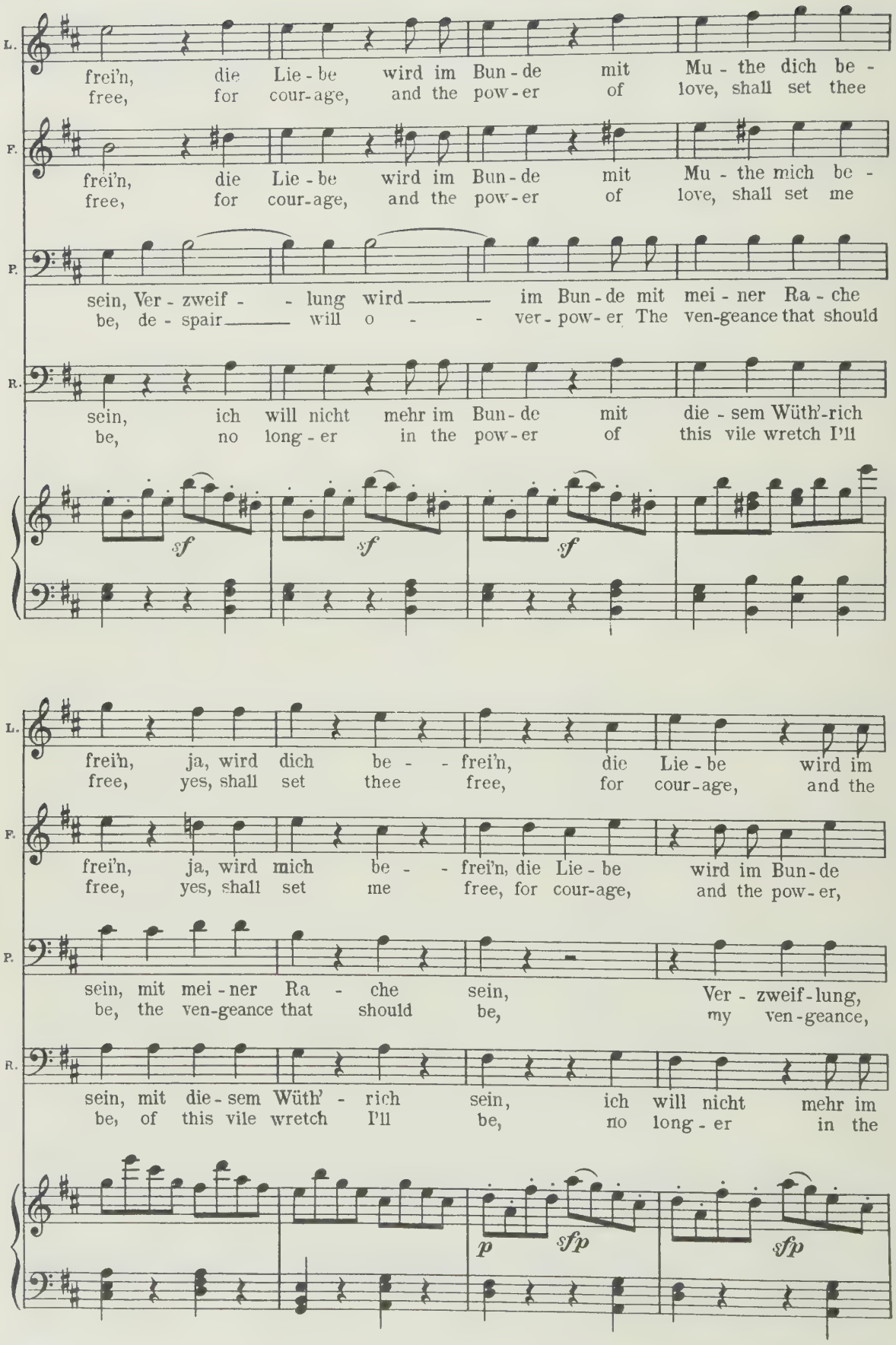
Rocco (freudig und überrascht, für sich.) Gelobt sei Gott! (sehr laut.) Wir kommen, ja wir kommen augenblicklich, und diese Leute mit Fackeln sollen heruntersteigen und den Herrn Gouverneur hinaufbegleiten.

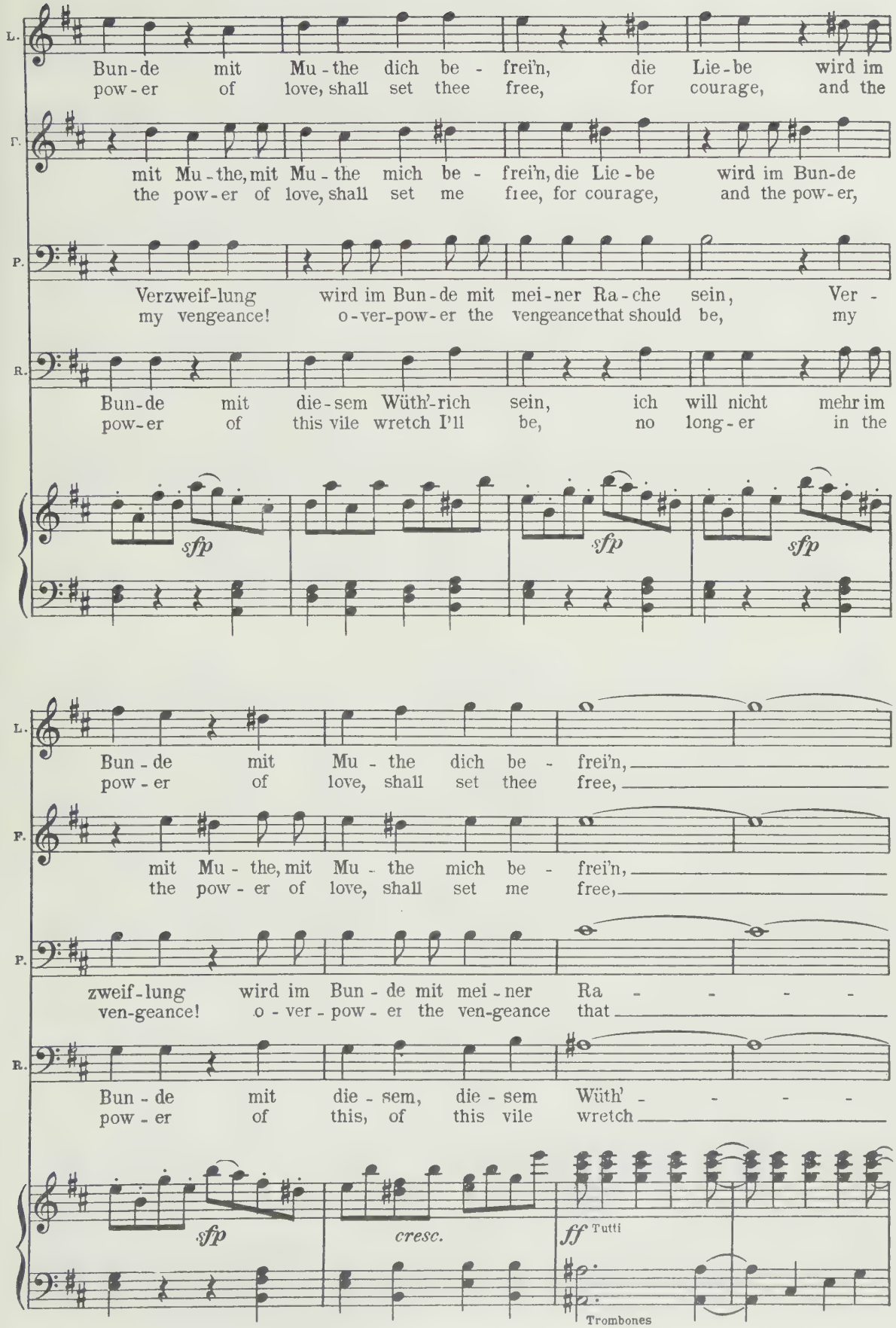
Jaquino. Father Rocco, his lordship the Minister is coming; his train is already at the castle gate.

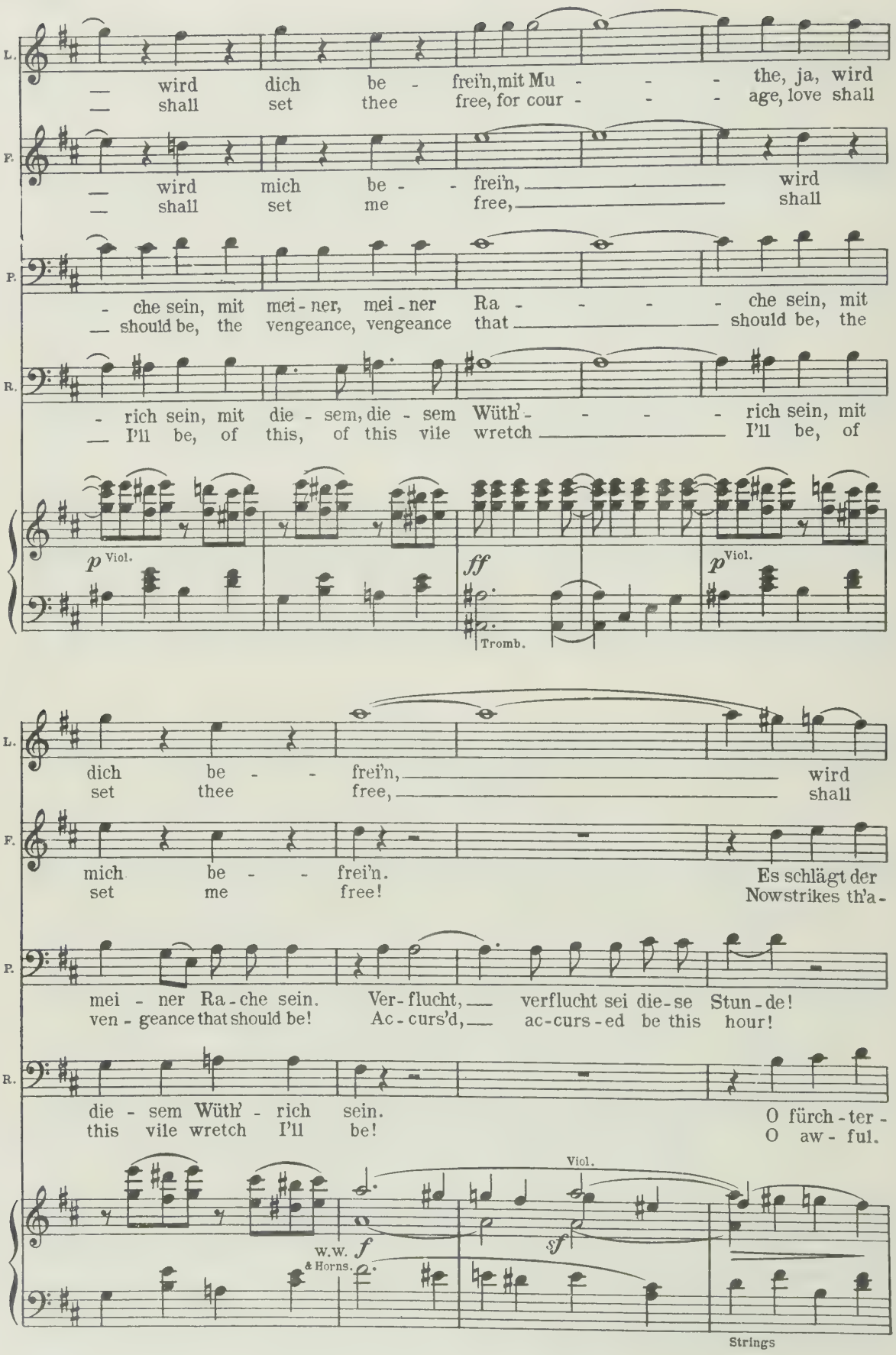
Rocco (with delighted surprise; aside). God be praised! (Very loud.) We are coming, we are coming immediately; let the men with torches come down and accompany the Lord Overseer upstairs!

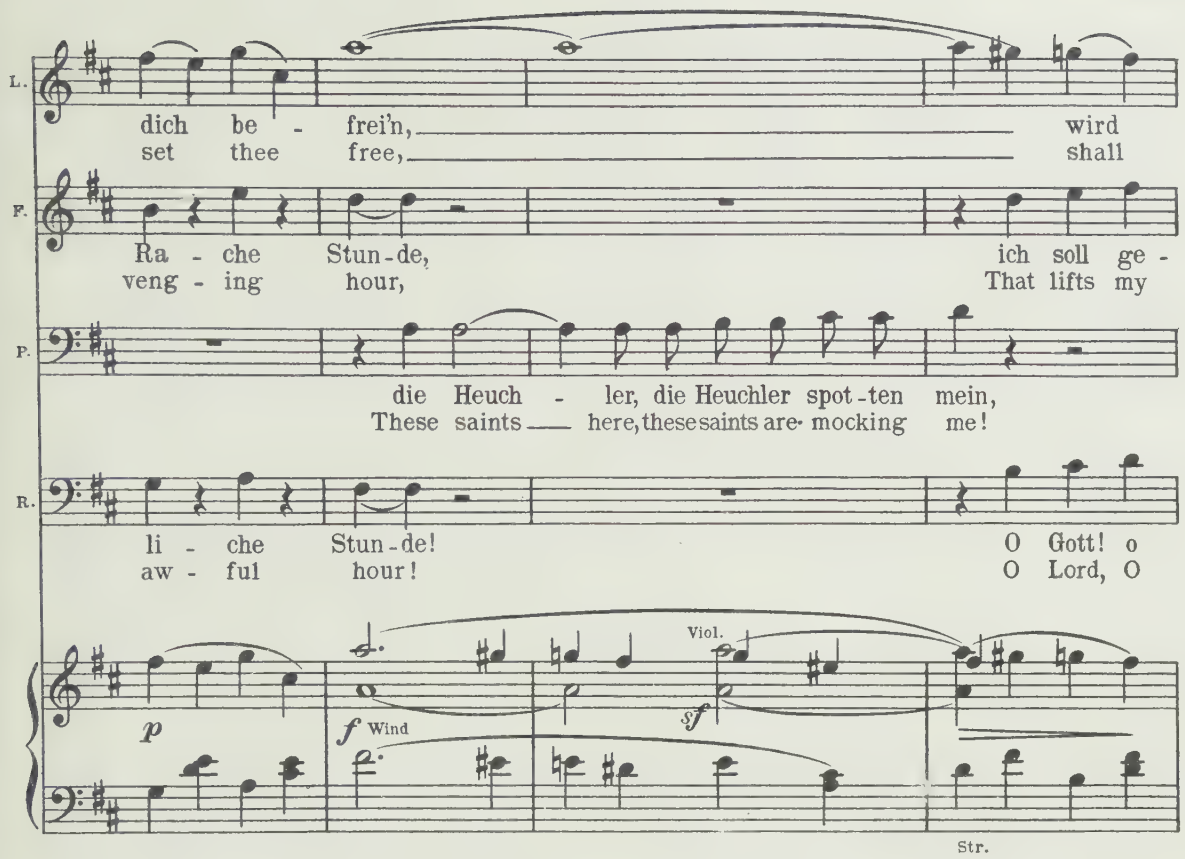

(The soldiers descend; exeunt officers and Jaquino.)
a tempo
Leonora.
Es schlägt der Ra - che Stun - de, der
Now strikes th'aveng - ing hour, — th'a -
Florestan.
Es schlägt der Ra - che Stun - de, der
Now strikes th'aveng - ing hour, th'a -
Pizarro.
Ver - flucht sei die - se Stun - de! verflucht, ver -
Ac - curs - ed be this hour! accurs'd, ac -
Rocco.
O fürch - ter-li - che Stun - de! o
O aw - ful, aw - ful hour! O
a tempo
Tutti
ff
Viol.
sf
sf
sf
Ra - - che Stunde, du sollst ge-ret - tet sein, du
veng - - ing hour That lifts thy chains from thee, that
Ra - - che Stunde, ich
veng - - ing hour That
flucht sei die - se Stunde! die Heuch - ler spot - ten mein, die Heuch - ler spot - ten
curs - ed be this hour! These saints are mock - ing me, these saints are mock-ing
fürch - ter-li - che Stunde! o fürch - ter-li - che Stun-de! o
aw - ful, aw - ful hour! O aw - ful, aw - ful hour! O
sf
sf
p
cresc. poco a poco

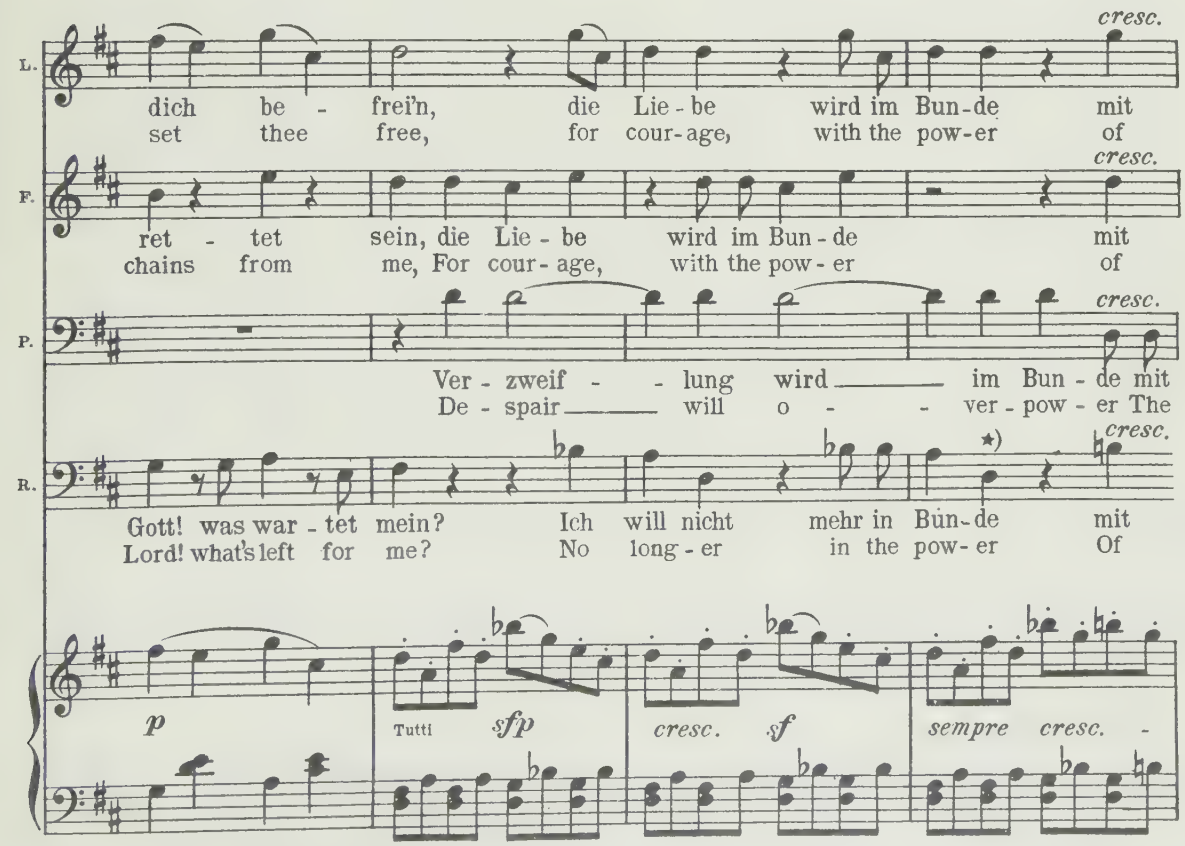

L.
sollst ge - ret - tet sein, ge - ret - - tet sein.
lifts thy chains from thee, thy chains from thee!
F.
soll ge - ret - tet sein, ge - ret - - tet sein.
lifts my chains from me, my chains from me!
P.
mein, ver - flucht, ver - flucht sei die - se Stunde!
me! Ac - curs'd, ac - curs - - ed be this hour!
R.
Gott! was war - tet mein? was war - tet mein?
Lord! what's left for me? what's left for me?
f
sf
L.
Die Lie - be wird im Bun - de mit Mu - the dich be -
For courage, and the pow - er Of love, shall set thee
F.
Die Lie - be wird im Bun - de mit Mu - the mich be -
For courage, and the pow - er Of love, shall set me
P.
Ver - zweif - - lung wird im Bun - de mit mei - ner Ra - che
De - spair will o - - ver - pow - er The vengeance that should
R.
Ich will nicht mehr im Bun - de mit die - sem Wüth' - rich
No long - er in the pow - er Of this vile wretch I'll
sf
sf
sf


L.
frei'n, die Lie - be wird im Bun - de mit Mu - the dich be -
free, for cour-age, and the pow - er of love, shall set thee
F.
frei'n, die Lie - be wird im Bun - de mit Mu - the mich be -
free, for cour-age, and the pow - er of love, shall set me
P.
sein, Ver - zweif - - lung wird — im Bun - de mit mei - ner Ra - che
be, de - spair — will o - - ver - pow - er The ven-geance that should
R.
sein, ich will nicht mehr im Bun - de mit die - sem Wüth'-rich
be, no long - er in the pow - er of this vile wretch I'll
sf
sf
sf
L.
frei'n, ja, wird dich be - - frei'n, die Lie - be wird im
free, yes, shall set thee free, for cour-age, and the
F.
frei'n, ja, wird mich be - - frei'n, die Lie - be wird im Bun - de
free, yes, shall set me free, for cour-age, and the pow - er,
P.
sein, mit mei - ner Ra - che sein, Ver - zweif - lung,
be, the ven-geance that should be, my ven-geance,
R.
sein, mit die - sem Wüth' - rich sein, ich will nicht mehr im
be, of this vile wretch I'll be, no long - er in the
p
sfp
sfp

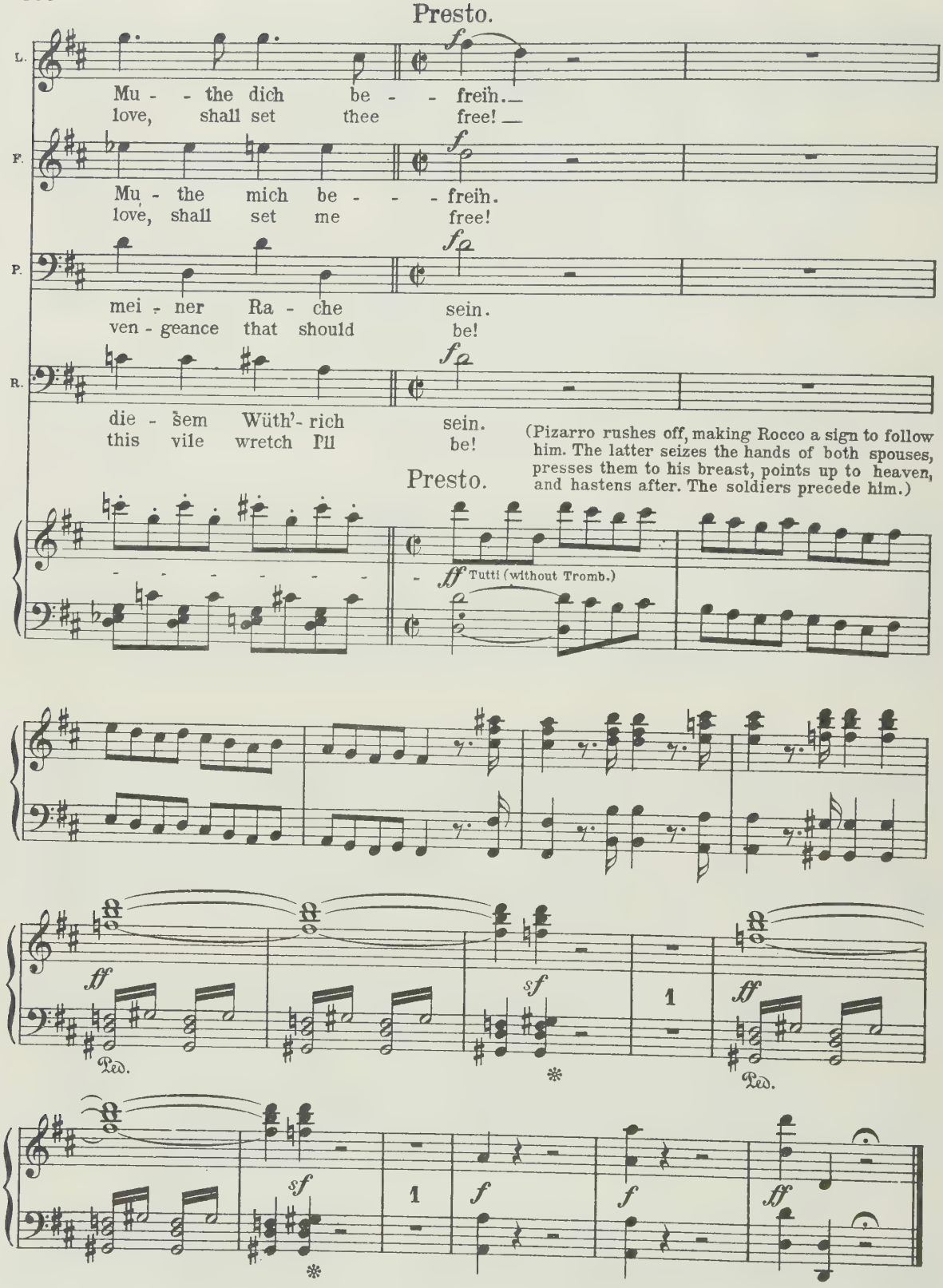

L.
Bun-de mit Mu-the dich be-frei'n, die Lie-be wird im
pow-er of love, shall set thee free, for courage, and the
T.
mit Mu-the, mit Mu-the mich be-frei'n, die Lie-be wird im Bun-de
the pow-er of love, shall set me free, for courage, and the pow-er,
P.
Verzweif-lung wird im Bun-de mit mei-ner Ra-che sein, Ver-
my vengeance! o-ver-pow-er the vengeance that should be, my
R.
Bun-de mit die-sem Wüth'-rich sein, ich will nicht mehr im
pow-er of this vile wretch I'll be, no long-er in the
sfp
sfp
sfp
L.
Bun-de mit Mu-the dich be-frei'n,
pow-er of love, shall set thee free,
T.
mit Mu-the, mit Mu-the mich be-frei'n,
the pow-er of love, shall set me free,
P.
zweif-lung wird im Bun-de mit mei-ner Ra-
ven-geance! o-ver-pow-er the ven-geance that
R.
Bun-de mit die-sem, die-sem Wüth'-
pow-er of this, of this vile wretch
sfp
cresc.
ff Tutti
Trombones


L.
wird dich be - frei'n, mit Mu - - - the, ja, wird
shall set thee free, for cour - - - age, love shall
F.
wird mich be - - frei'n, wird
shall set me free, shall
P.
- che sein, mit mei - ner, mei - ner Ra - - - - che sein, mit
should be, the vengeance, vengeance that should be, the
R.
- rich sein, mit die - sem, die - sem Wüth' - - - - rich sein, mit
I'll be, of this, of this vile wretch I'll be, of
p Viol.
ff
Tromb.
p Viol.
L.
dich be - - frei'n, wird
set thee free, shall
F.
mich be - - frei'n. Es schlägt der
set me free! Now strikes th'a-
P.
mei - ner Ra - che sein. Ver - flucht, verflucht sei die - se Stun - de!
ven - geance that should be! Ac - curs'd, ac - curs - ed be this hour!
R.
die - sem Wüth' - rich sein. O fürch - ter -
this vile wretch I'll be! O aw - ful.
Viol.
W.W. & Horns.
f
sf
Strings





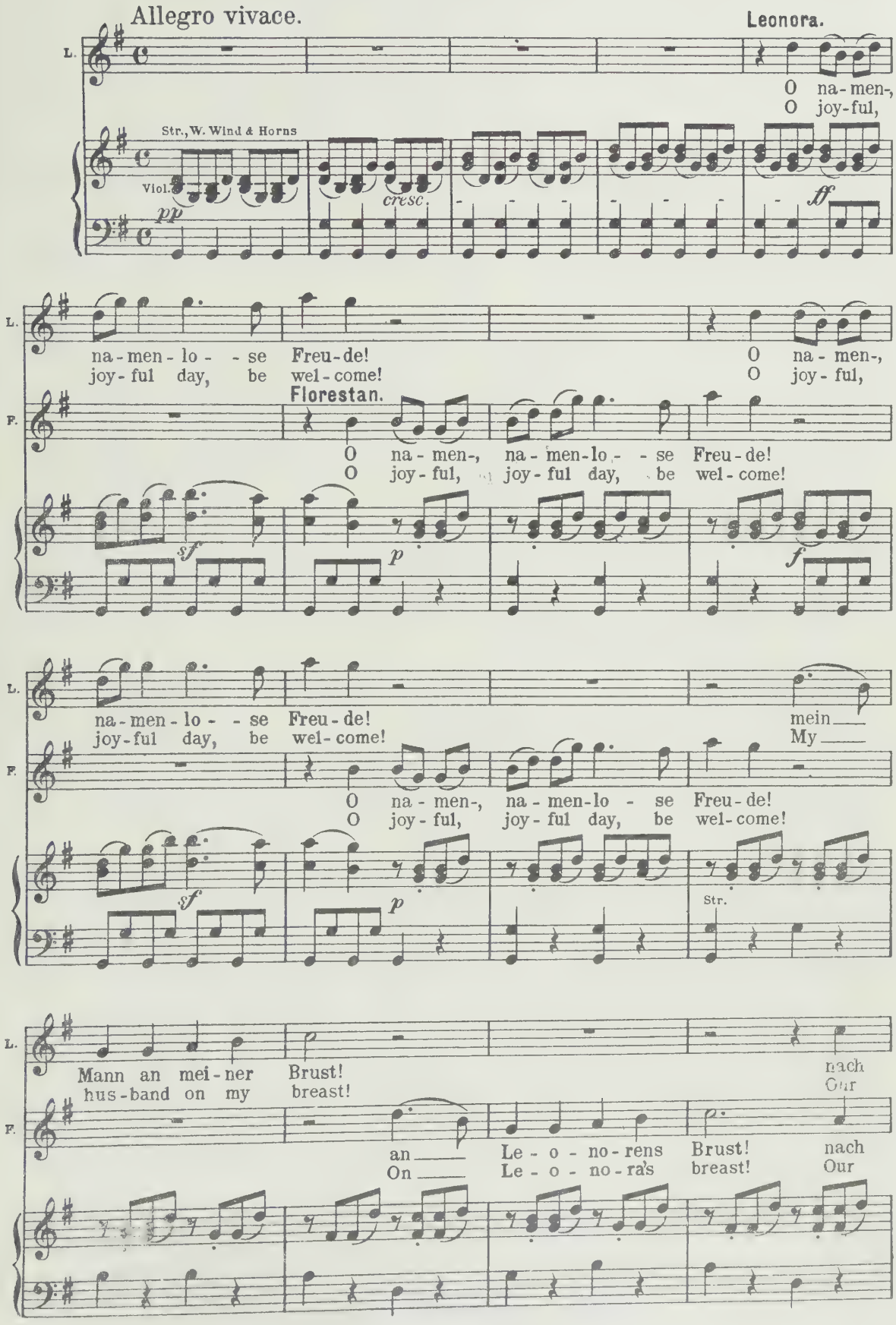
*) In other editions: Bunde

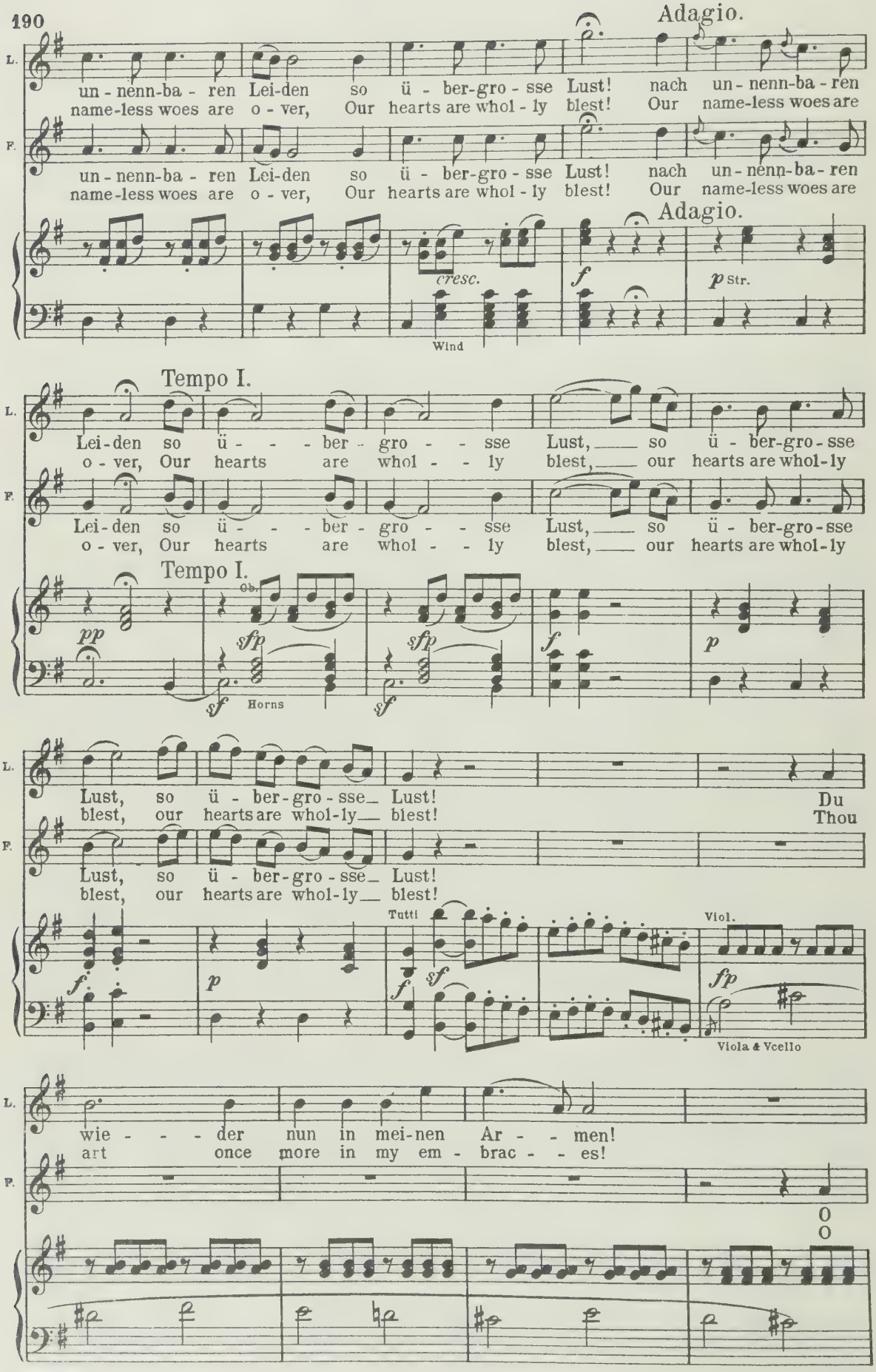


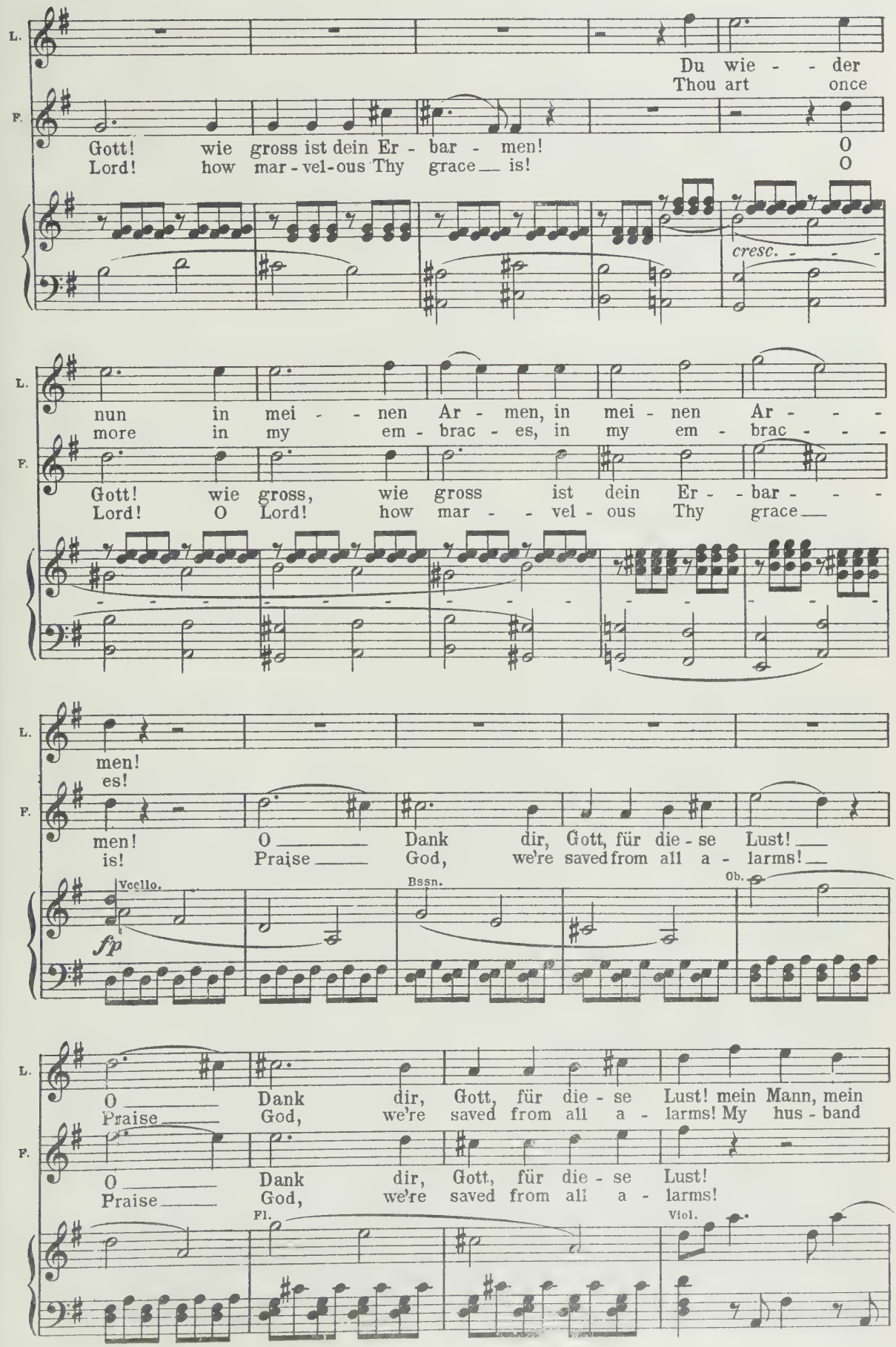
Florestan. O meine Leonore!
Leonore. Florestan!
Florestan. Was hast du für mich gethan?
Leonore. Nichts, mein Florestan!

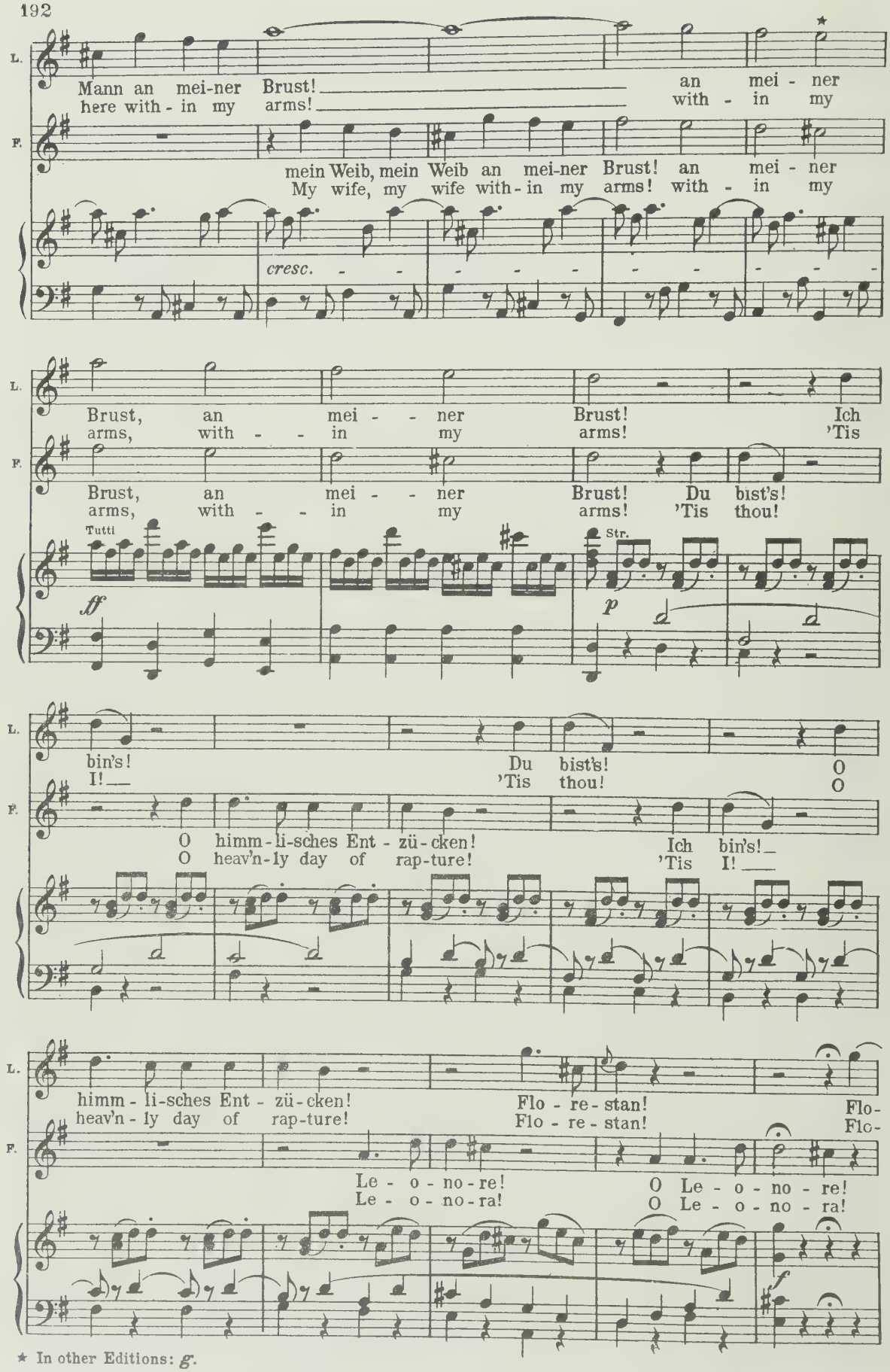
Florestan. O my Leonora!
Leonora. Florestan!
Florestan. What have you done for me?
Leonora. Nothing, my Florestan!

Nº 15. Duet.-„O namenlose Freude!“

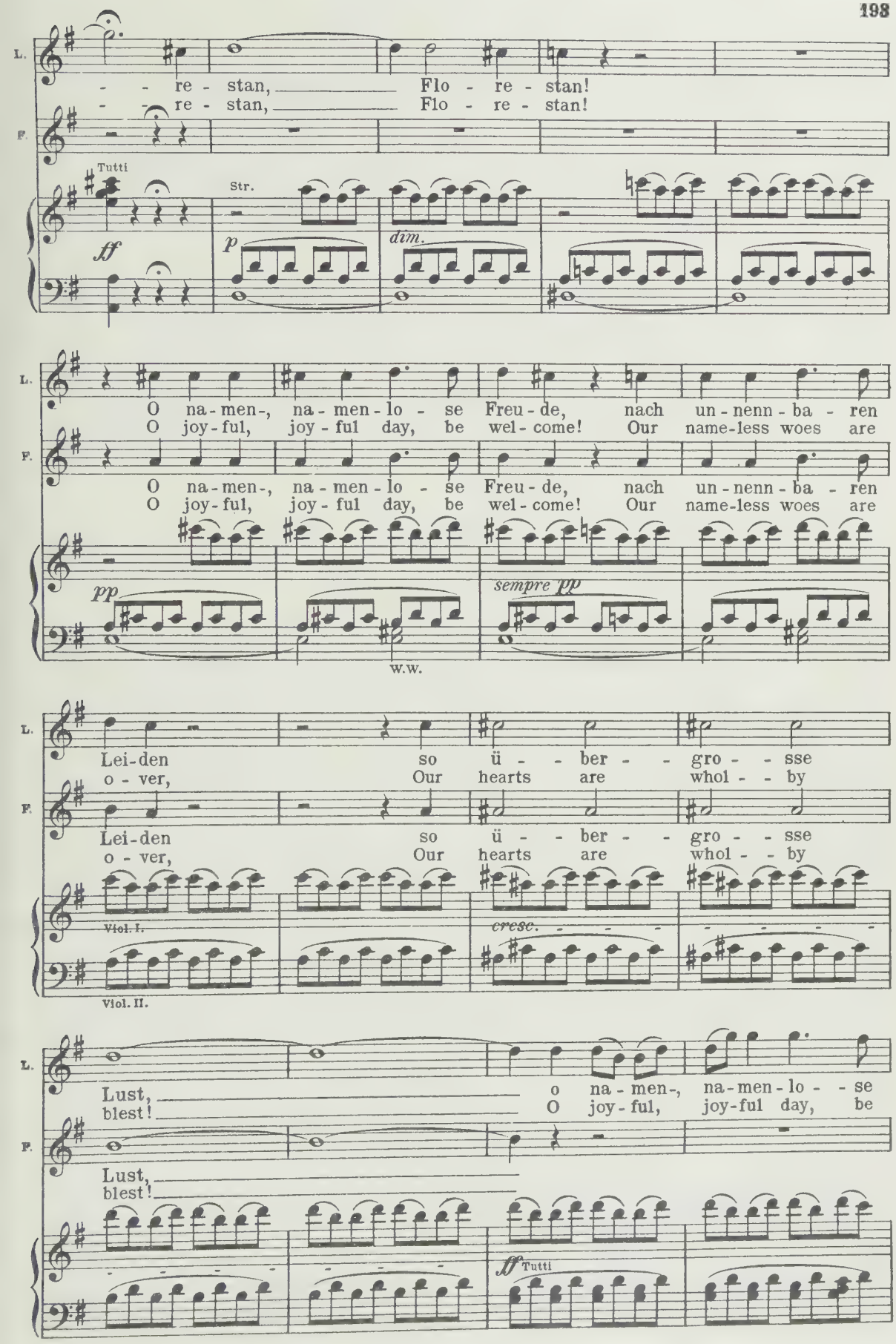


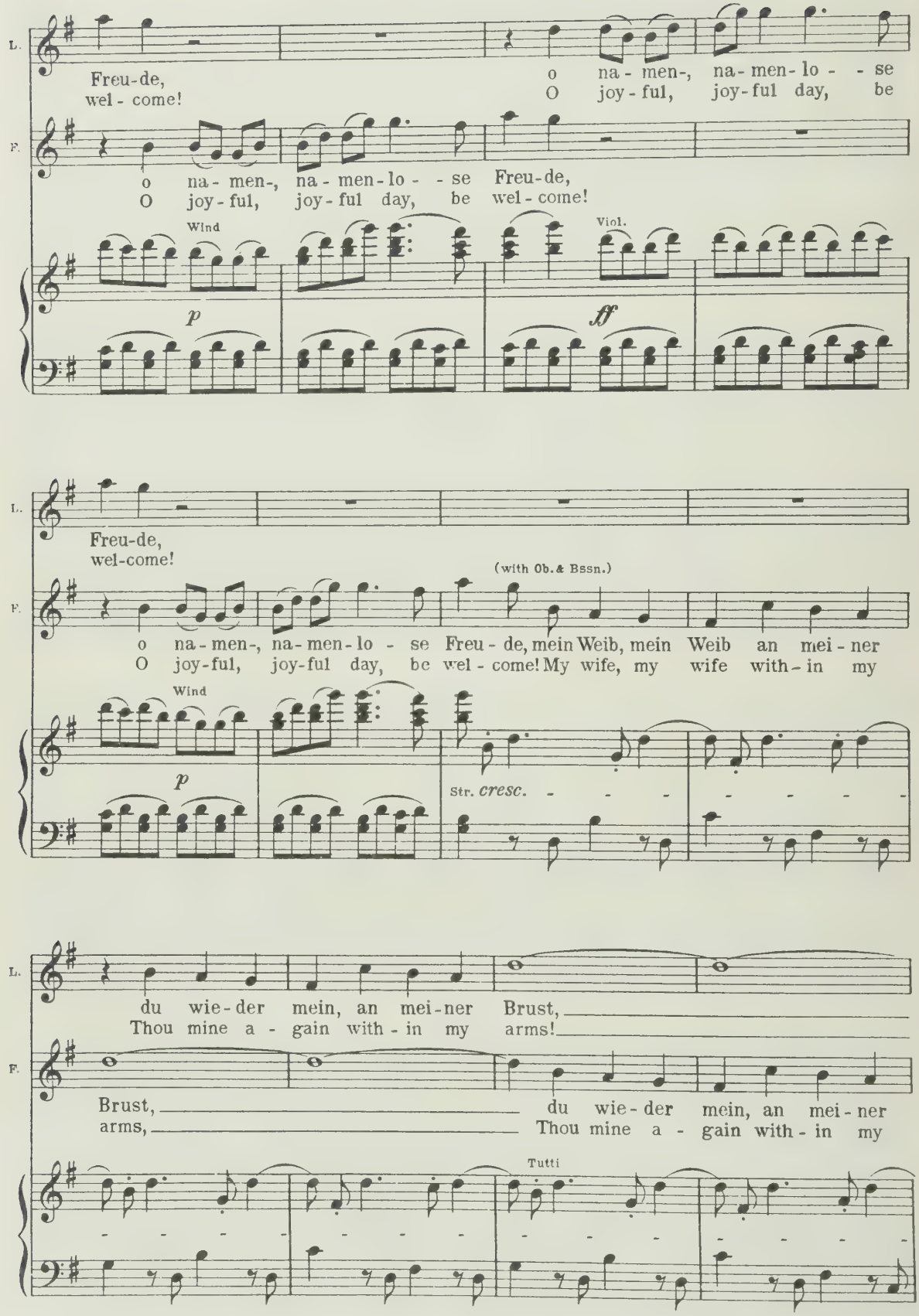

Adagio.
L.
un - nenn-ba - ren Lei-den so ü - ber-gro - sse Lust! nach un - nenn-ba - ren
name-less woes are o - ver, Our hearts are whol - ly blest! Our name-less woes are
F.
un - nenn-ba - ren Lei-den so ü - ber-gro - sse Lust! nach un - nenn-ba - ren
name-less woes are o - ver, Our hearts are whol - ly blest! Our name-less woes are
Adagio.
cresc.
f
p Str.
Wind
Tempo I.
L.
Lei-den so ü - - - ber - gro - - sse Lust, so ü - ber-gro - sse
o - ver, Our hearts are whol - - ly blest, our hearts are whol-ly
F.
Lei-den so ü - - - ber - gro - - sse Lust, so ü - ber-gro - sse
o - ver, Our hearts are whol - - ly blest, our hearts are whol-ly
Tempo I.
Ob.
pp
sfp
sfp
f
p
sf
Horns
sf
L.
Lust, so ü - ber-gro - sse Lust!
blest, our hearts are whol-ly blest!
Du
Thou
F.
Lust, so ü - ber-gro - sse Lust!
blest, our hearts are whol-ly blest!
Tutti
Viol.
f
p
f
sf
fp
Viola & Vcello
L.
wie - - - der nun in mei-nen Ar - - men!
art once more in my em - brac - - es!
F.
O
O

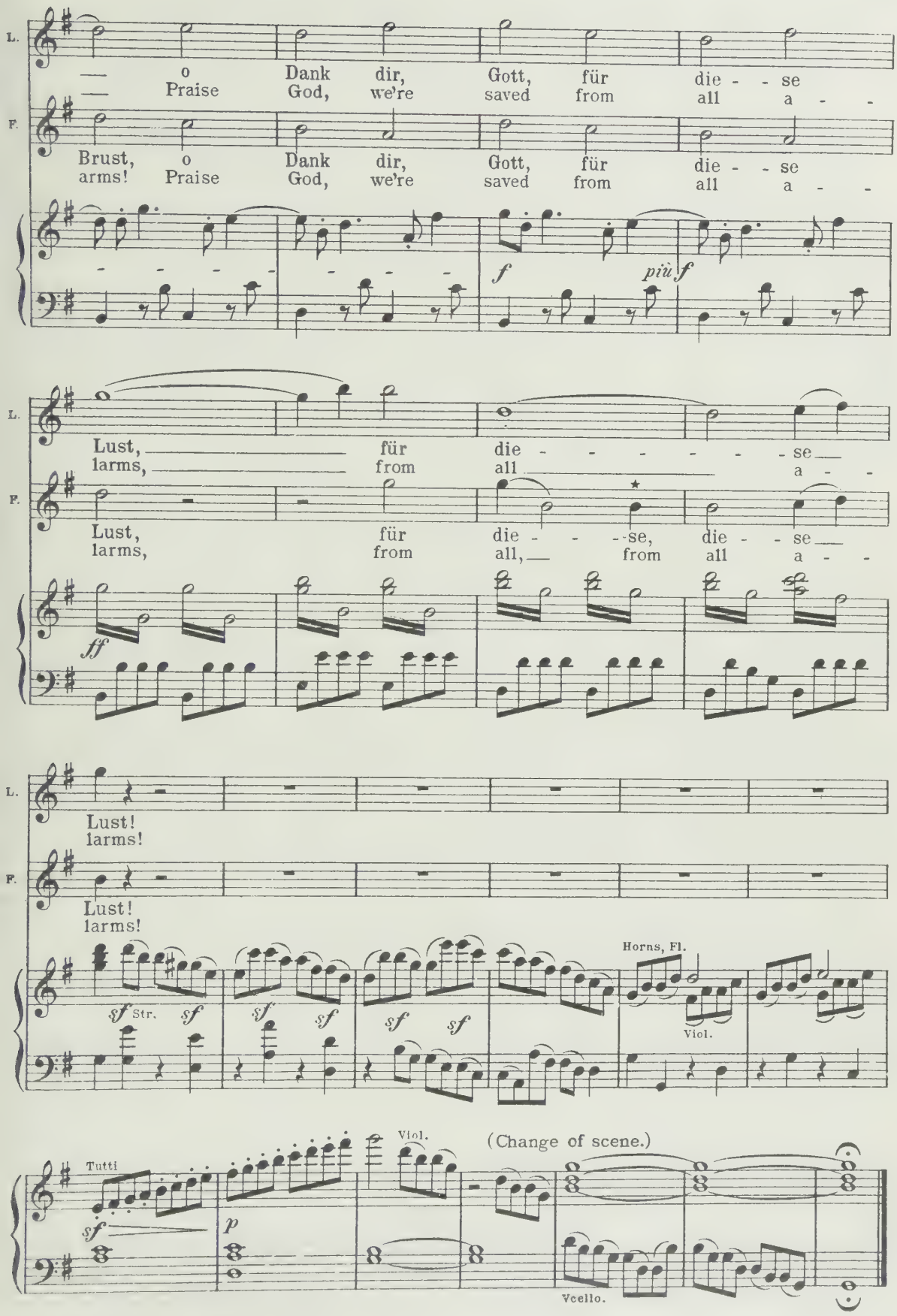

L.
F.
Du wie - - der
Thou art once
Gott! wie gross ist dein Er - bar - men!
Lord! how mar - vel - ous Thy grace is!
O
O
cresc.
nun in mei - - nen Ar - men, in mei - nen Ar - - -
more in my em - brac - es, in my em - brac - - -
Gott! wie gross, wie gross ist dein Er - - bar - - -
Lord! O Lord! how mar - - vel - ous Thy grace
men!
es!
men! O Dank dir, Gott, für die - se Lust!
is! Praise God, we're saved from all a - larms!
Vcello.
fp
Bssn.
Ob.
O Dank dir, Gott, für die - se Lust! mein Mann, mein
Praise God, we're saved from all a - larms! My hus - band
O Dank dir, Gott, für die - se Lust!
Praise God, we're saved from all a - larms!
Fl.
Viol.



★ In other Editions: *g*.


L.
re - stan, Flo - re - stan!
F.
re - stan, Flo - re - stan!
Tutti
Str.
ff
p
dim.
O na-men-, na-men-lo - se Freu-de, nach un-nenn-ba - ren
O joy-ful, joy-ful day, be wel-come! Our name-less woes are
pp
sempre pp
W.W.
Lei-den so ü - ber - gro - sse
o - ver, Our hearts are whol - by
Viol. I.
cresc.
Viol. II.
Lust, o na-men-, na-men-lo - se
blest! O joy-ful, joy-ful day, be
ff Tutti


L.
F.
Freu-de,
wel - come!
o na - men-, na - men - lo - - se
O joy - ful, joy - ful day, be
o na - men-, na - men - lo - - se Freu-de,
O joy - ful, joy - ful day, be wel - come!
Wind
Viol.
p
ff
Freu-de,
wel-come!
(with Ob.& Bssn.)
o na - men-, na - men - lo - se Freu - de, mein Weib, mein Weib an mei - ner
O joy-ful, joy-ful day, be wel - come! My wife, my wife with - in my
Wind
p
Str. cresc.
du wie - der mein, an mei - ner Brust,
Thou mine a - gain with - in my arms!
Brust,
arms,
du wie - der mein, an mei - ner
Thou mine a - gain with - in my
Tutti

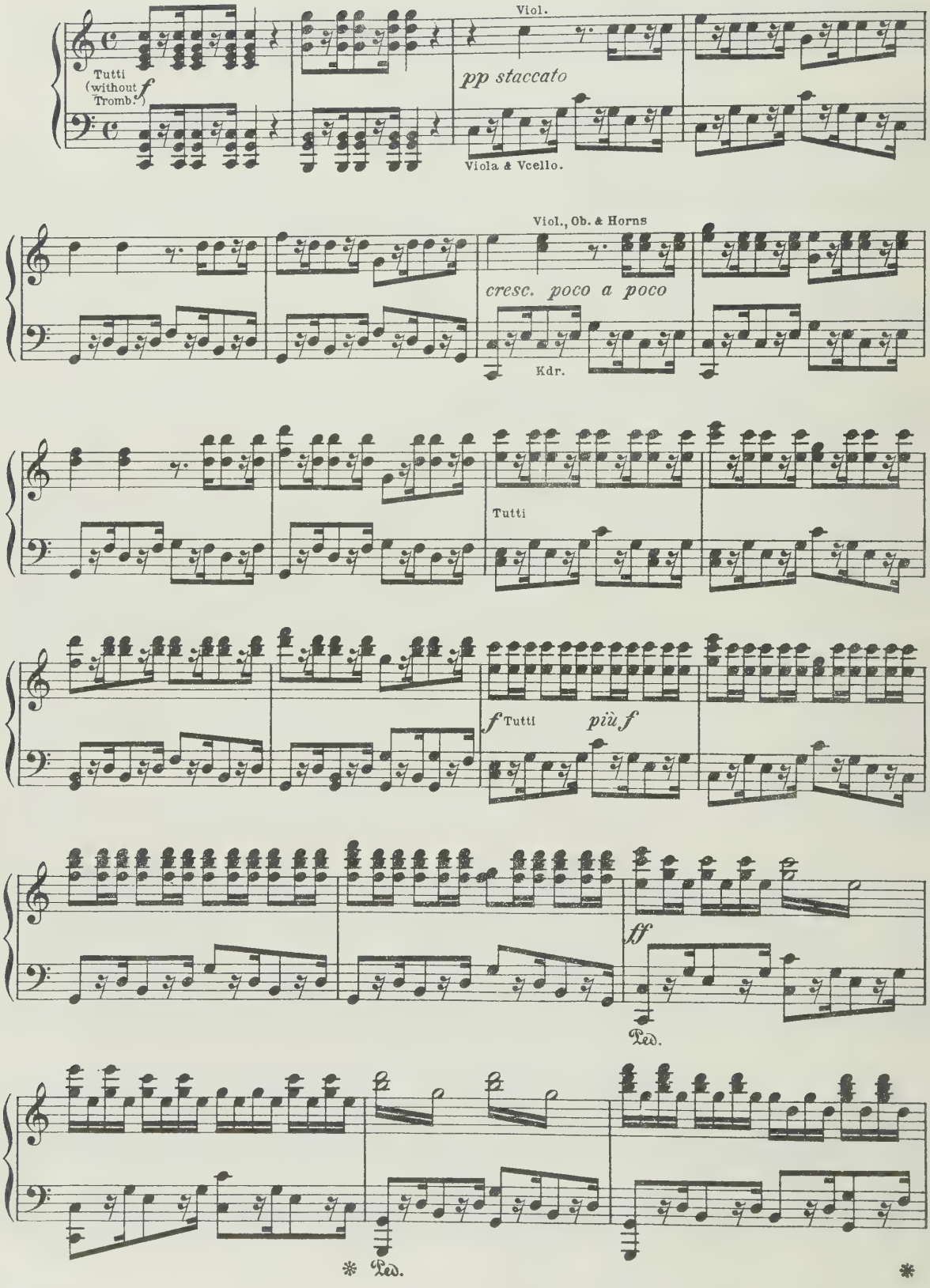


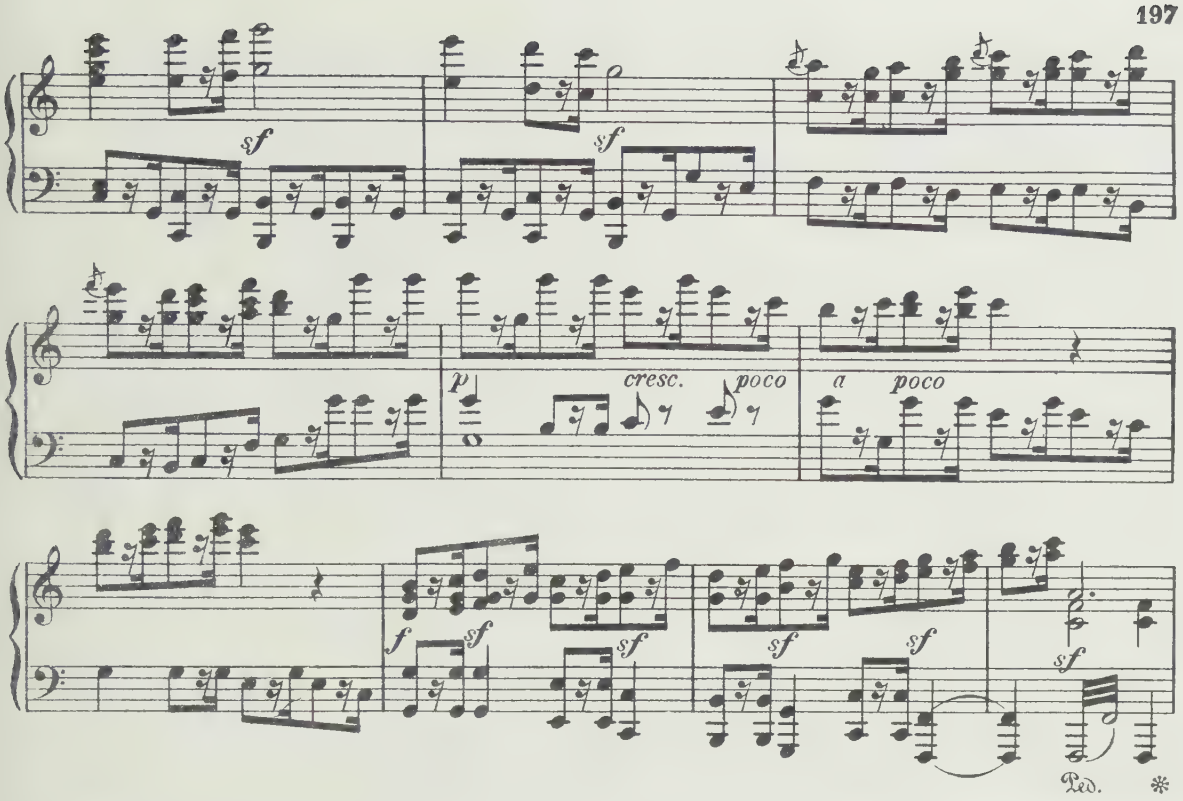
★ In other Editions: *c* instead of *b*.

Nº 16. Finale.- Chorus „Heil sei dem Tag.“

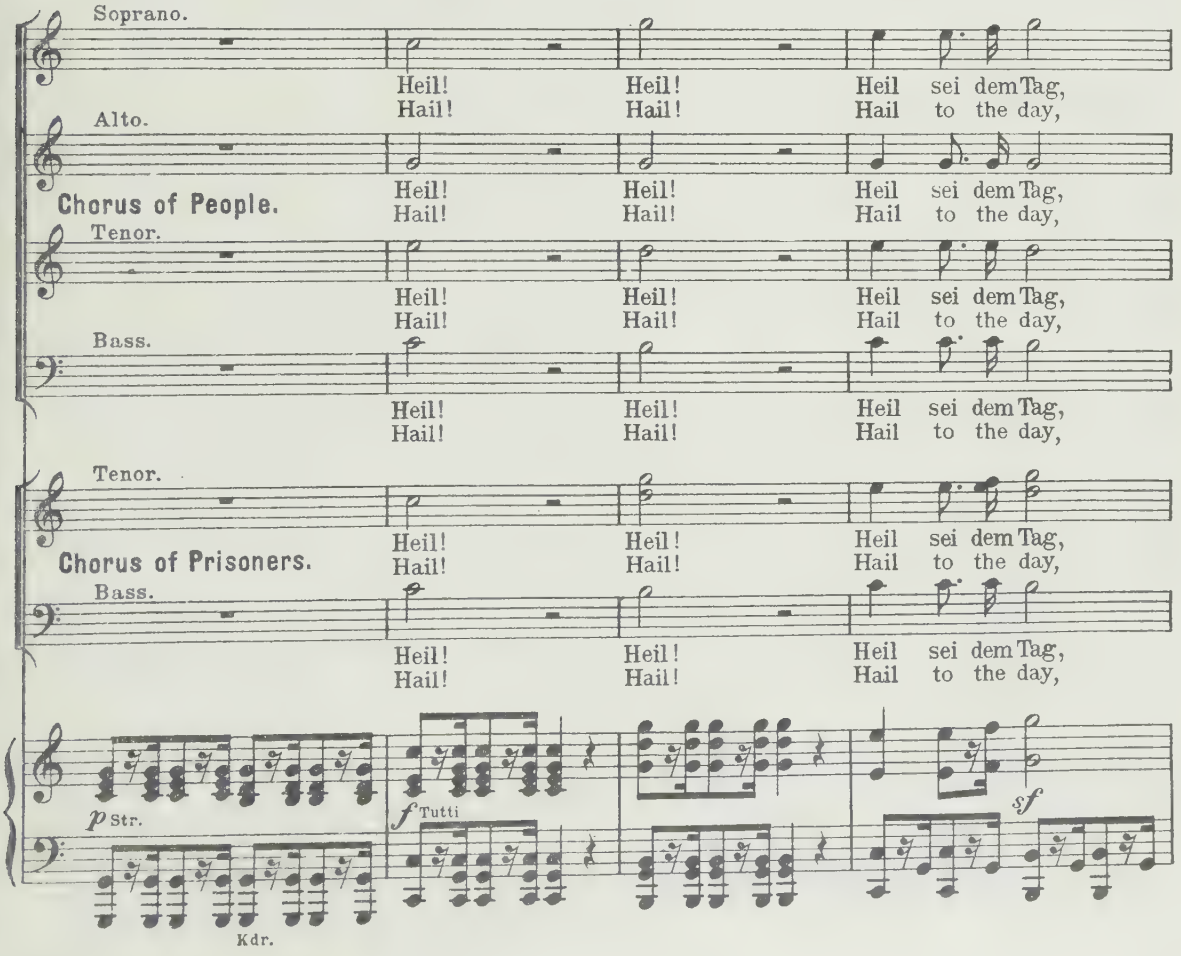
Bastion before the castle.

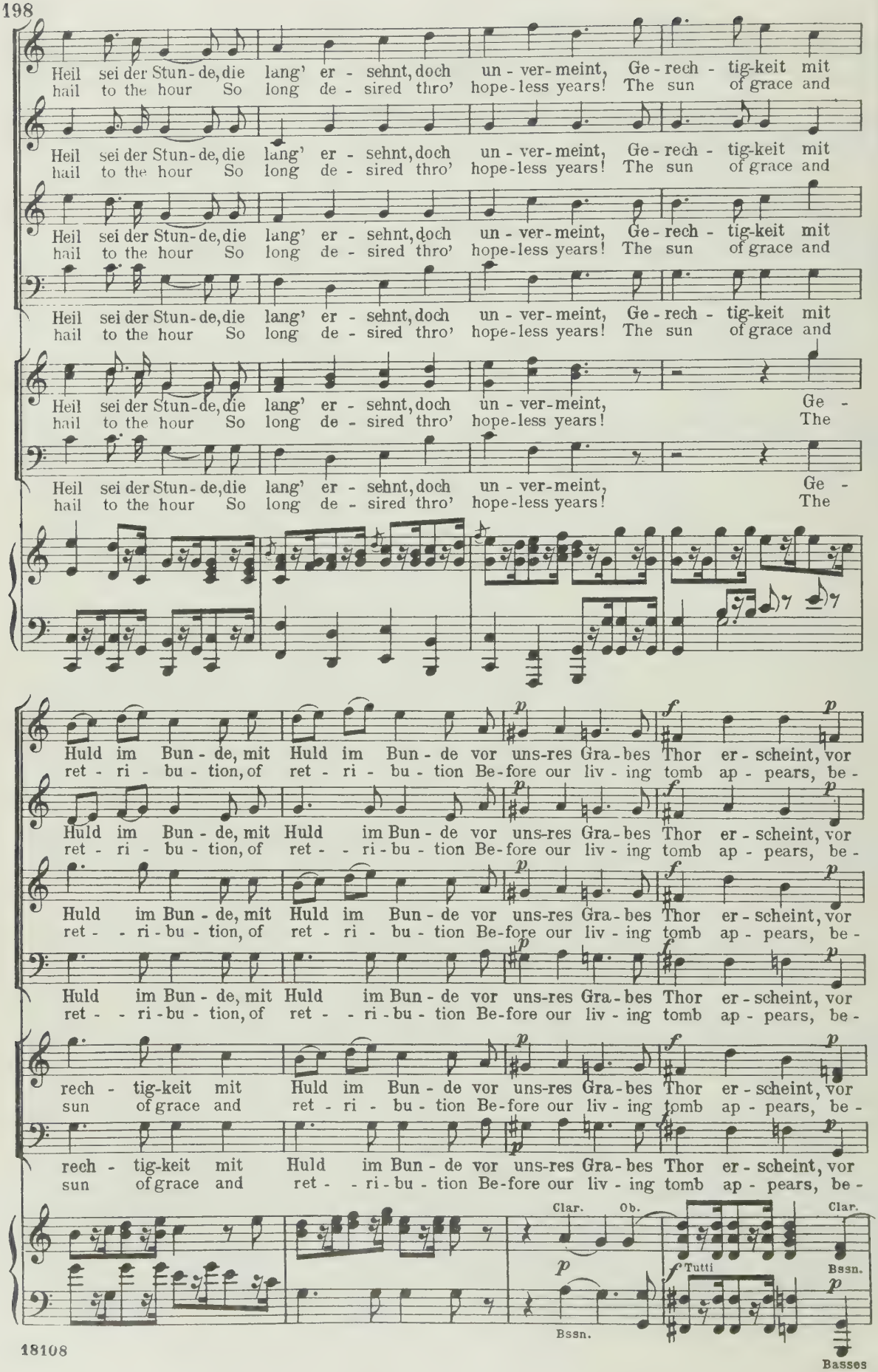
Allegro vivace.

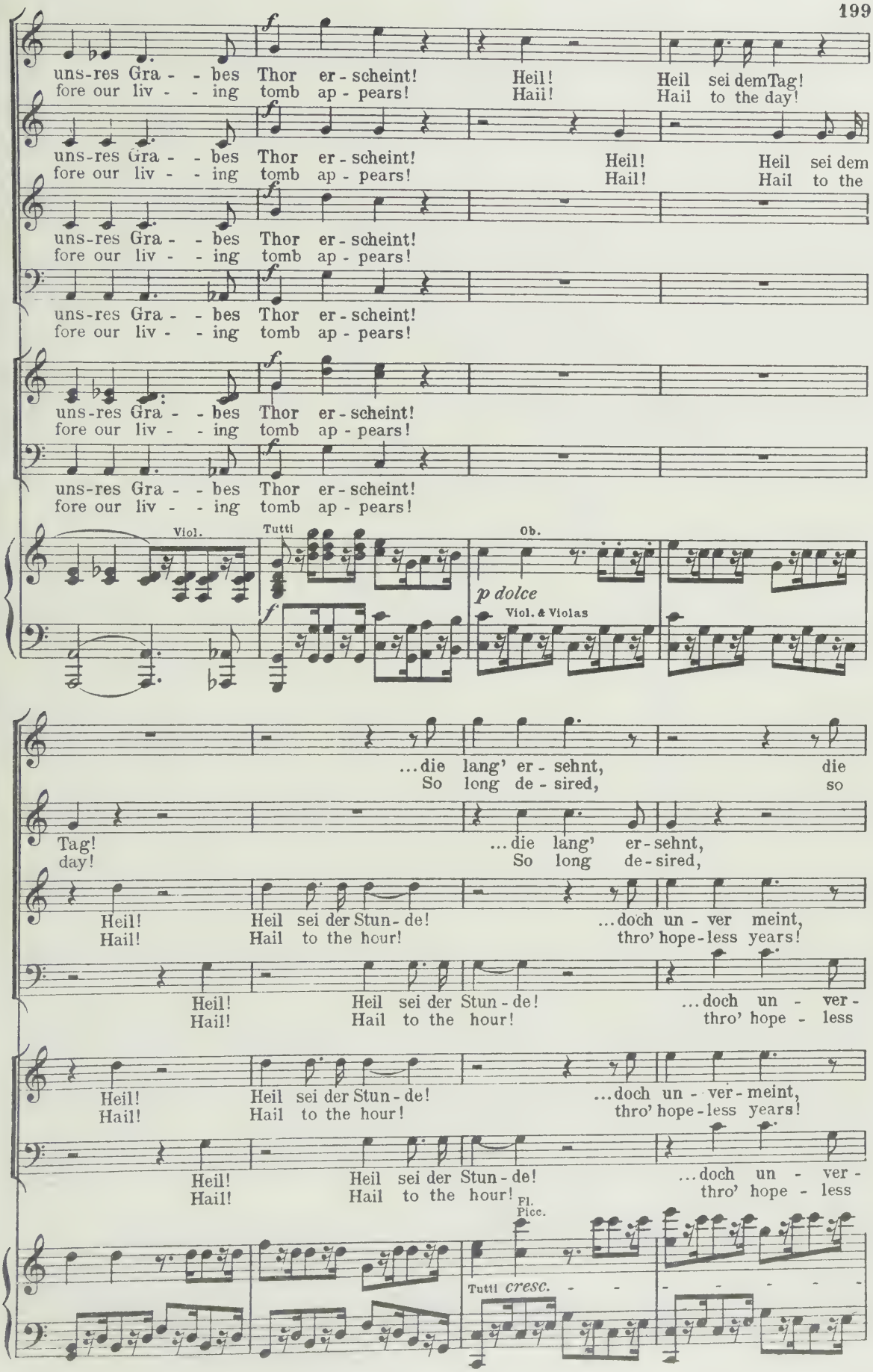


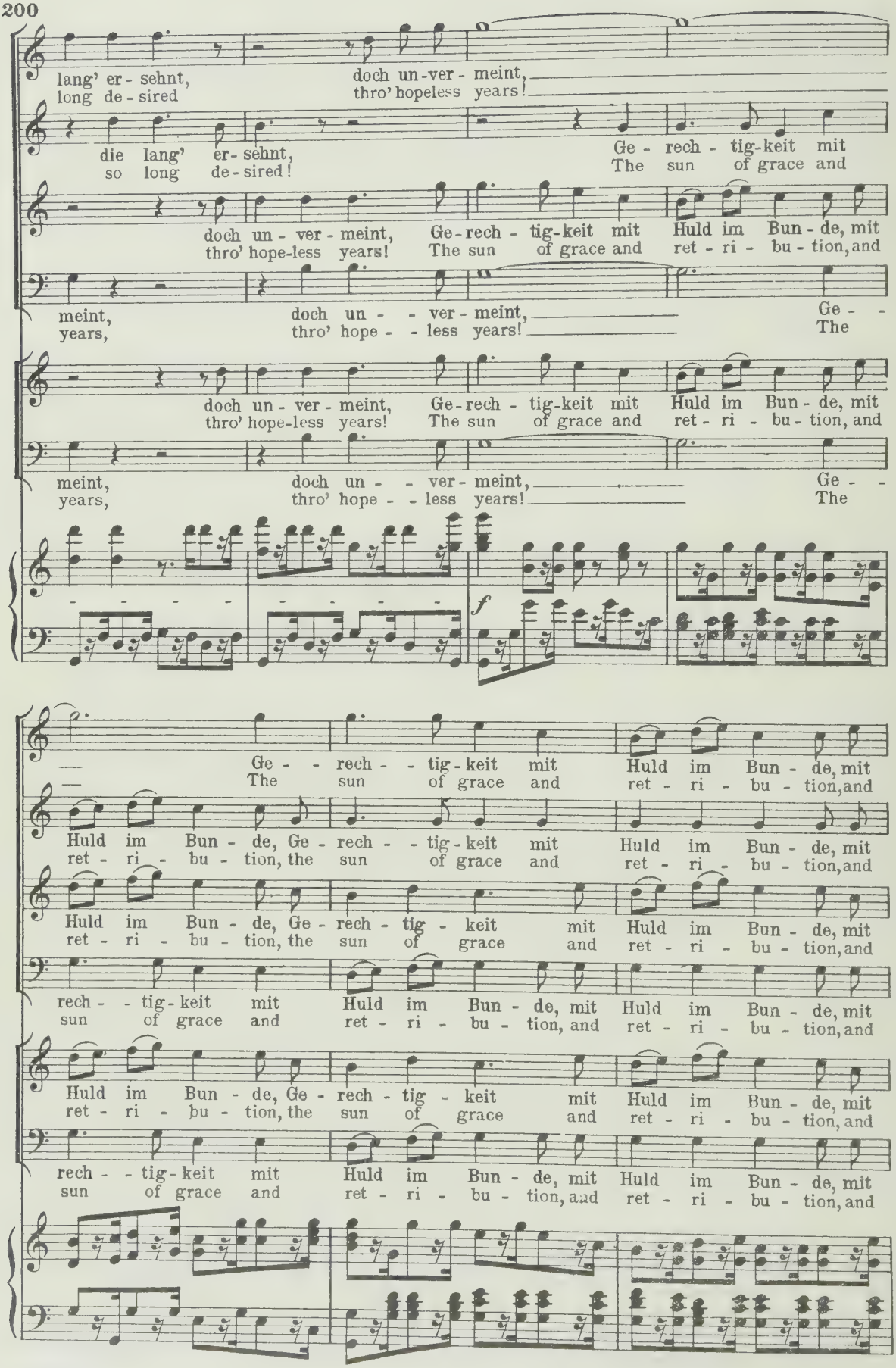


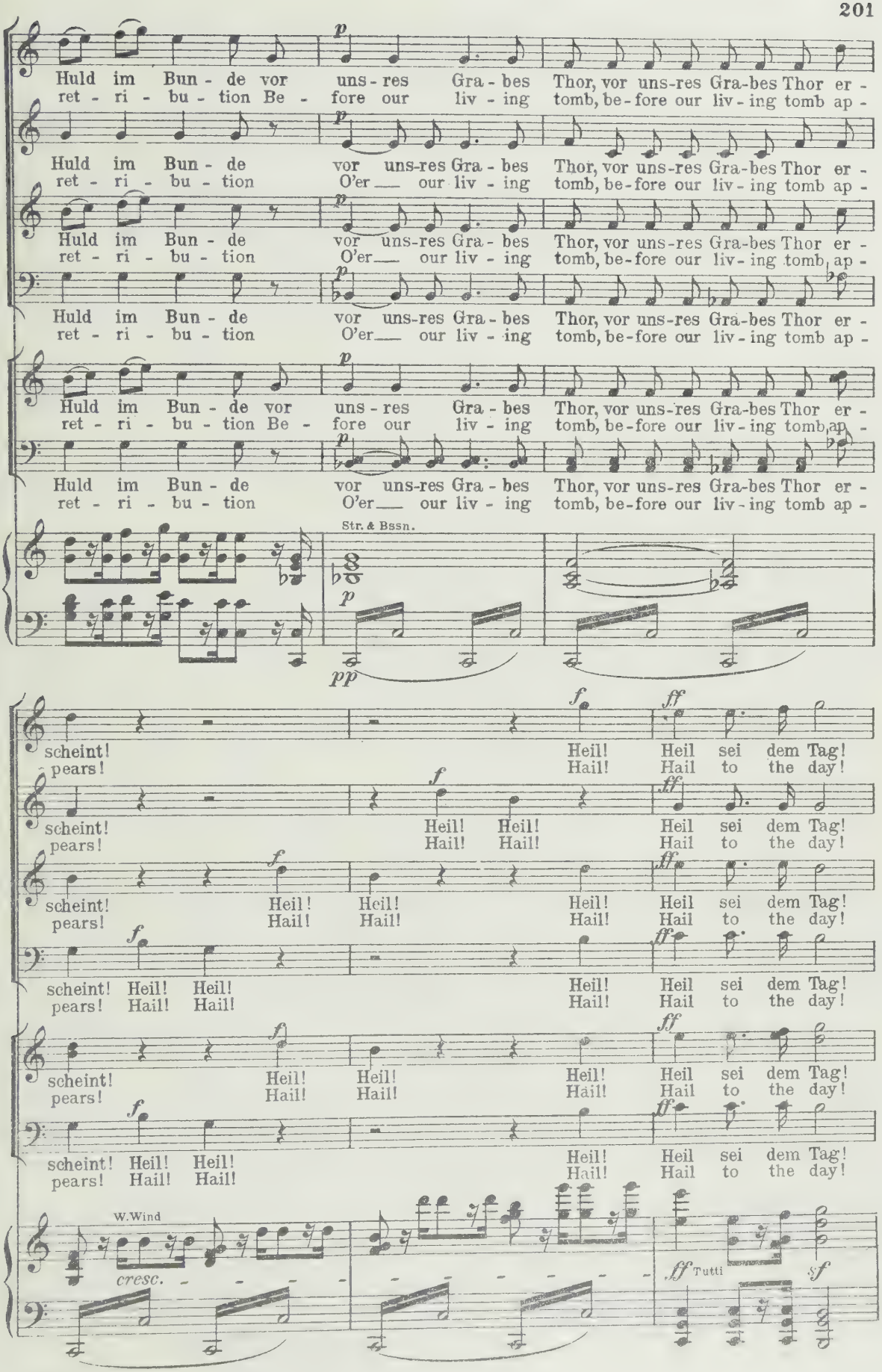
(The Guards of the castle form a hollow square, surrounding the prisoners. Jaquino, Marcelline. Outside, populace assembled in haste. Enter through the castle gate the Minister Don Fernando, Pizarro, Officers. As the Minister appears, the prisoners fall on their knees.)

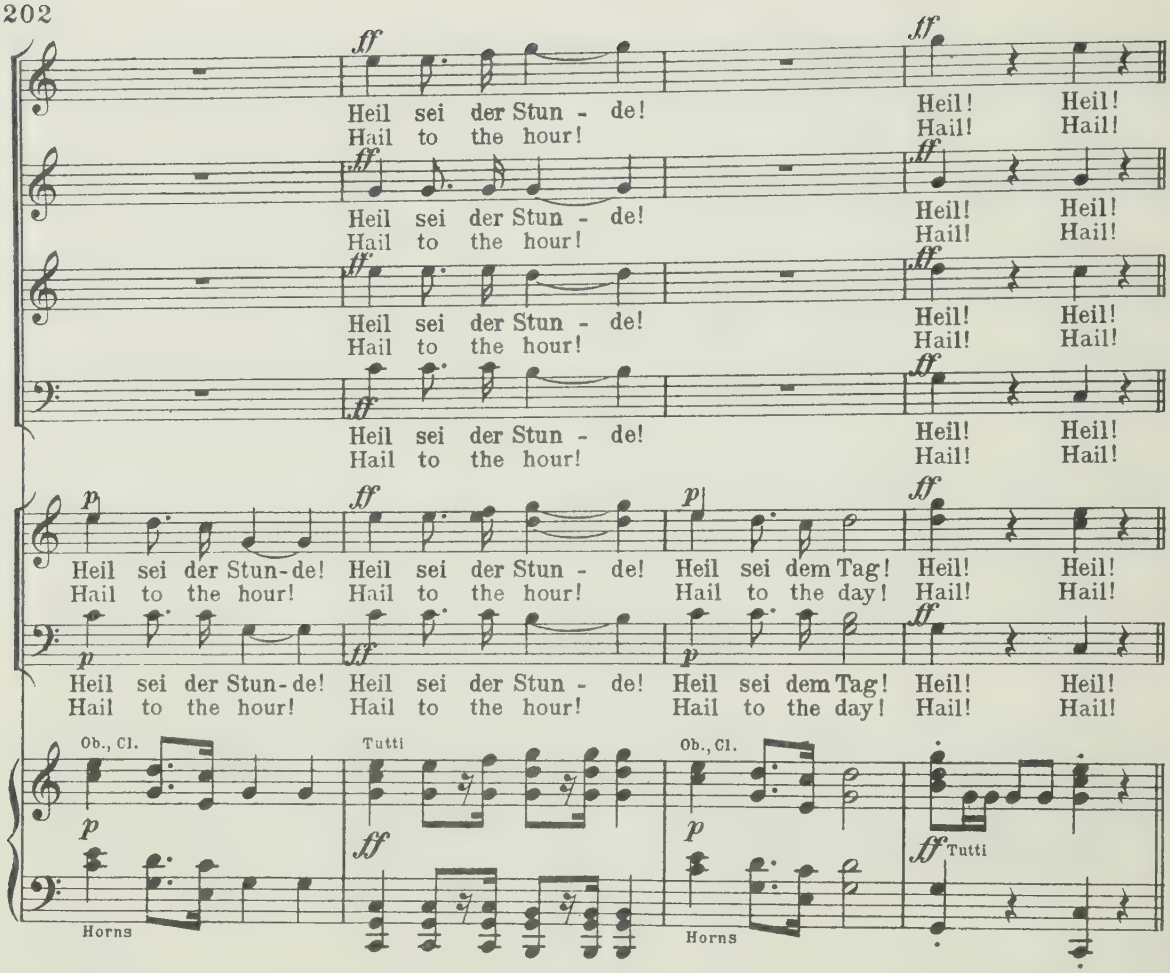



Heil sei der Stun-de, die lang' er-sehnt, doch un-ver-meint, Ge-rech-tig-keit mit
hail to the hour So long de-sired thro' hope-less years! The sun of grace and
Heil sei der Stun-de, die lang' er-sehnt, doch un-ver-meint, Ge-rech-tig-keit mit
hail to the hour So long de-sired thro' hope-less years! The sun of grace and
Heil sei der Stun-de, die lang' er-sehnt, doch un-ver-meint, Ge-rech-tig-keit mit
hail to the hour So long de-sired thro' hope-less years! The sun of grace and
Heil sei der Stun-de, die lang' er-sehnt, doch un-ver-meint, Ge-rech-tig-keit mit
hail to the hour So long de-sired thro' hope-less years! The sun of grace and
Heil sei der Stun-de, die lang' er-sehnt, doch un-ver-meint, Ge-
hail to the hour So long de-sired thro' hope-less years! The
Heil sei der Stun-de, die lang' er-sehnt, doch un-ver-meint, Ge-
hail to the hour So long de-sired thro' hope-less years! The
Huld im Bun-de, mit Huld im Bun-de vor uns-res Gra-bes Thor er-scheint, vor
ret-ri-bu-tion, of ret-ri-bu-tion Be-fore our liv-ing tomb ap-pears, be-
Huld im Bun-de, mit Huld im Bun-de vor uns-res Gra-bes Thor er-scheint, vor
ret-ri-bu-tion, of ret-ri-bu-tion Be-fore our liv-ing tomb ap-pears, be-
Huld im Bun-de, mit Huld im Bun-de vor uns-res Gra-bes Thor er-scheint, vor
ret-ri-bu-tion, of ret-ri-bu-tion Be-fore our liv-ing tomb ap-pears, be-
Huld im Bun-de, mit Huld im Bun-de vor uns-res Gra-bes Thor er-scheint, vor
ret-ri-bu-tion, of ret-ri-bu-tion Be-fore our liv-ing tomb ap-pears, be-
rech-tig-keit mit Huld im Bun-de vor uns-res Gra-bes Thor er-scheint, vor
sun of grace and ret-ri-bu-tion Be-fore our liv-ing tomb ap-pears, be-
rech-tig-keit mit Huld im Bun-de vor uns-res Gra-bes Thor er-scheint, vor
sun of grace and ret-ri-bu-tion Be-fore our liv-ing tomb ap-pears, be-
Clar.
Ob.
Clar.
Tutti
Bssn.
Bssn.
Basses


uns-res Gra - - bes Thor er - scheint! Heil! Heil sei dem Tag!
fore our liv - - ing tomb ap - pears! Hail! Hail to the day!
uns-res Gra - - bes Thor er - scheint! Heil! Heil sei dem
fore our liv - - ing tomb ap - pears! Hail! Hail to the
uns-res Gra - - bes Thor er - scheint!
fore our liv - - ing tomb ap - pears!
uns-res Gra - - bes Thor er - scheint!
fore our liv - - ing tomb ap - pears!
uns-res Gra - - bes Thor er - scheint!
fore our liv - - ing tomb ap - pears!
uns-res Gra - - bes Thor er - scheint!
fore our liv - - ing tomb ap - pears!
Viol.
Tutti
Ob.
p dolce
Viol. & Violas
...die lang' er - sehnt, die
So long de - sired, so
Tag!
day!
...die lang' er - sehnt,
So long de - sired,
Heil! Heil sei der Stun - de! ...doch un - ver meint,
Hail! Hail to the hour! thro' hope - less years!
Heil! Heil sei der Stun - de! ...doch un - ver -
Hail! Hail to the hour! thro' hope - less
Heil! Heil sei der Stun - de! ...doch un - ver - meint,
Hail! Hail to the hour! thro' hope - less years!
Heil! Heil sei der Stun - de! ...doch un - ver -
Hail! Hail to the hour! thro' hope - less
Fl.
Picc.
Tutti cresc.

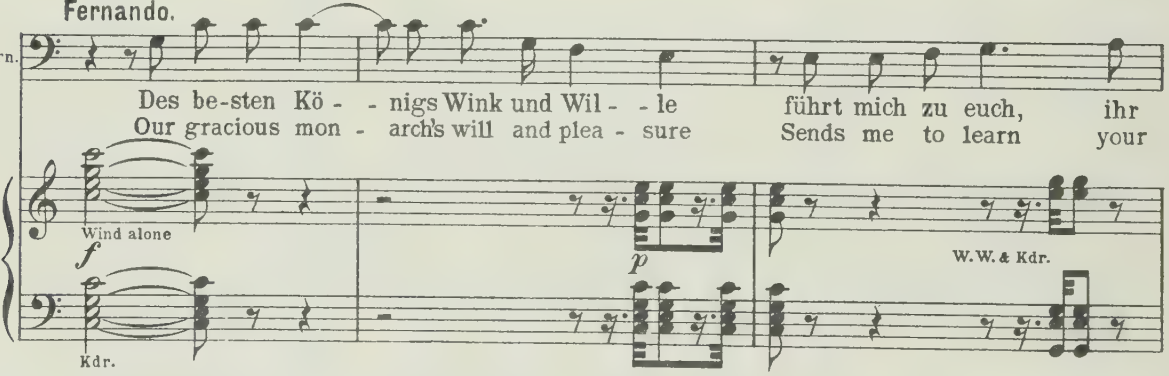

lang' er - sehnt, doch un-ver - meint,
long de - sired thro' hopeless years!
die lang' er - sehnt, Ge - rech - tig-keit mit
so long de - sired! The sun of grace and
doch un - ver - meint, Ge-rech - tig-keit mit Huld im Bun - de, mit
thro' hope-less years! The sun of grace and ret - ri - bu - tion, and
meint, doch un - - ver - meint, Ge - -
years, thro' hope - - less years! The
doch un - ver - meint, Ge-rech - tig-keit mit Huld im Bun - de, mit
thro' hope-less years! The sun of grace and ret - ri - bu - tion, and
meint, doch un - - ver - meint, Ge - -
years, thro' hope - - less years! The
f
— Ge - - rech - - tig - keit mit Huld im Bun - de, mit
— The sun of grace and ret - ri - bu - tion, and
Huld im Bun - de, Ge - rech - - tig - keit mit Huld im Bun - de, mit
ret - ri - bu - tion, the sun of grace and ret - ri - bu - tion, and
Huld im Bun - de, Ge - rech - tig - keit mit Huld im Bun - de, mit
ret - ri - bu - tion, the sun of grace and ret - ri - bu - tion, and
rech - - tig - keit mit Huld im Bun - de, mit Huld im Bun - de, mit
sun of grace and ret - ri - bu - tion, and ret - ri - bu - tion, and
Huld im Bun - de, Ge - rech - tig - keit mit Huld im Bun - de, mit
ret - ri - bu - tion, the sun of grace and ret - ri - bu - tion, and
rech - - tig - keit mit Huld im Bun - de, mit Huld im Bun - de, mit
sun of grace and ret - ri - bu - tion, and ret - ri - bu - tion, and

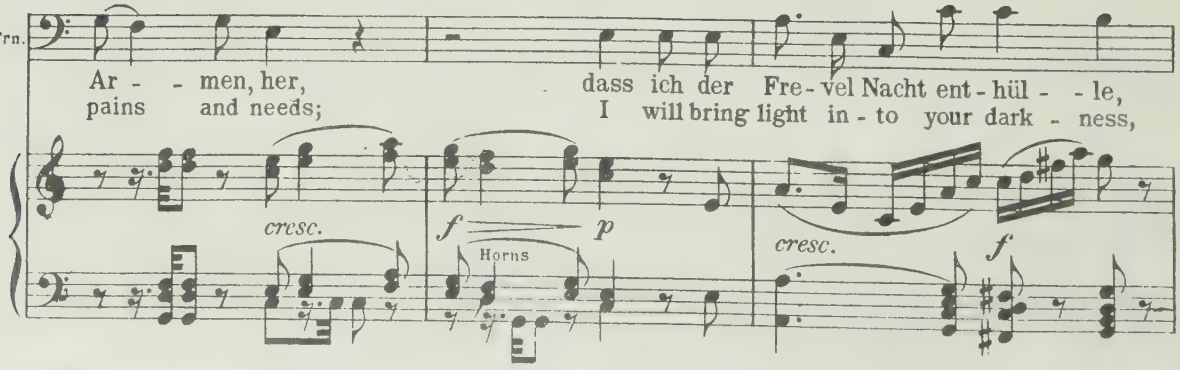

Huld im Bun - de vor uns - res Gra - bes Thor, vor uns-res Gra-bes Thor er -
ret - ri - bu - tion Be - fore our liv - ing tomb, be-fore our liv - ing tomb ap -
Huld im Bun - de vor uns-res Gra - bes Thor, vor uns-res Gra-bes Thor er -
ret - ri - bu - tion O'er our liv - ing tomb, be-fore our liv - ing tomb ap -
Huld im Bun - de vor uns-res Gra - bes Thor, vor uns-res Gra-bes Thor er -
ret - ri - bu - tion O'er our liv - ing tomb, be-fore our liv - ing tomb, ap -
Huld im Bun - de vor uns-res Gra - bes Thor, vor uns-res Gra-bes Thor er -
ret - ri - bu - tion O'er our liv - ing tomb, be-fore our liv - ing tomb ap -
Huld im Bun - de vor uns - res Gra - bes Thor, vor uns-res Gra-bes Thor er -
ret - ri - bu - tion Be - fore our liv - ing tomb, be-fore our liv - ing tomb, ap -
Huld im Bun - de vor uns-res Gra - bes Thor, vor uns-res Gra-bes Thor er -
ret - ri - bu - tion O'er our liv - ing tomb, be-fore our liv - ing tomb ap -
Str. & Bssn.
scheint! Heil! Heil sei dem Tag!
pears! Hail! Hail to the day!
W.Wind
cresc.
Tutti

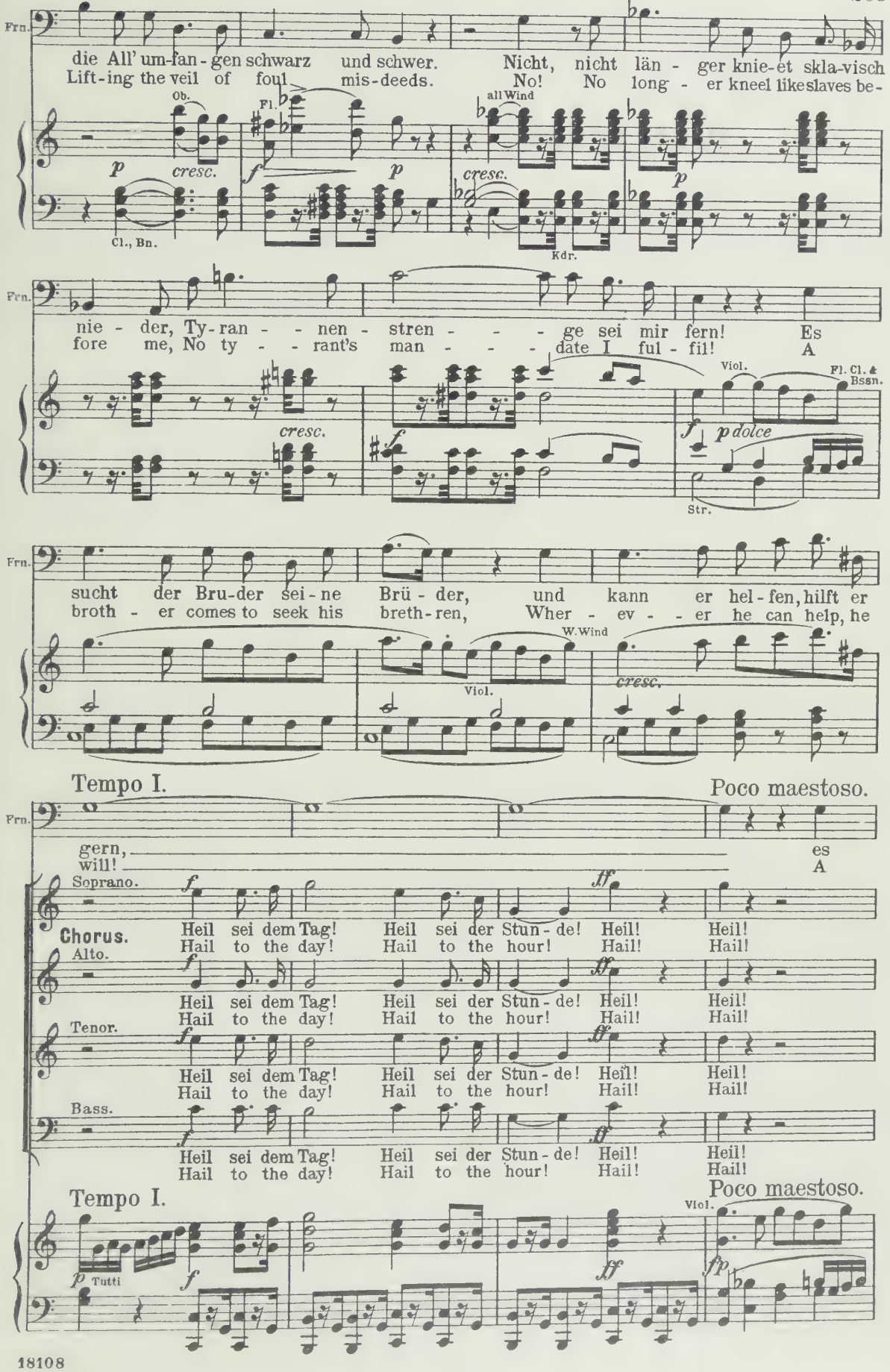


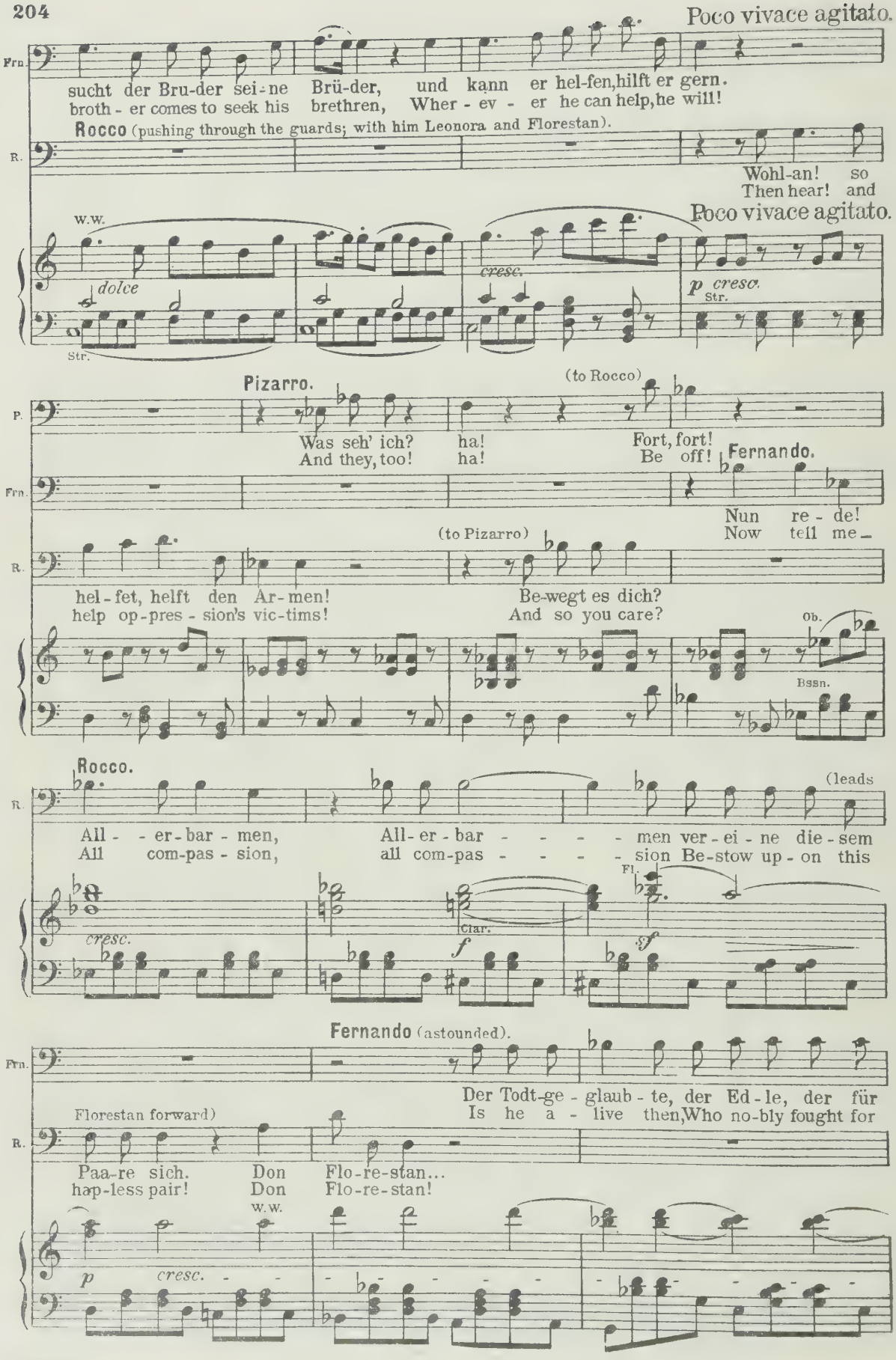
Un poco maestoso.

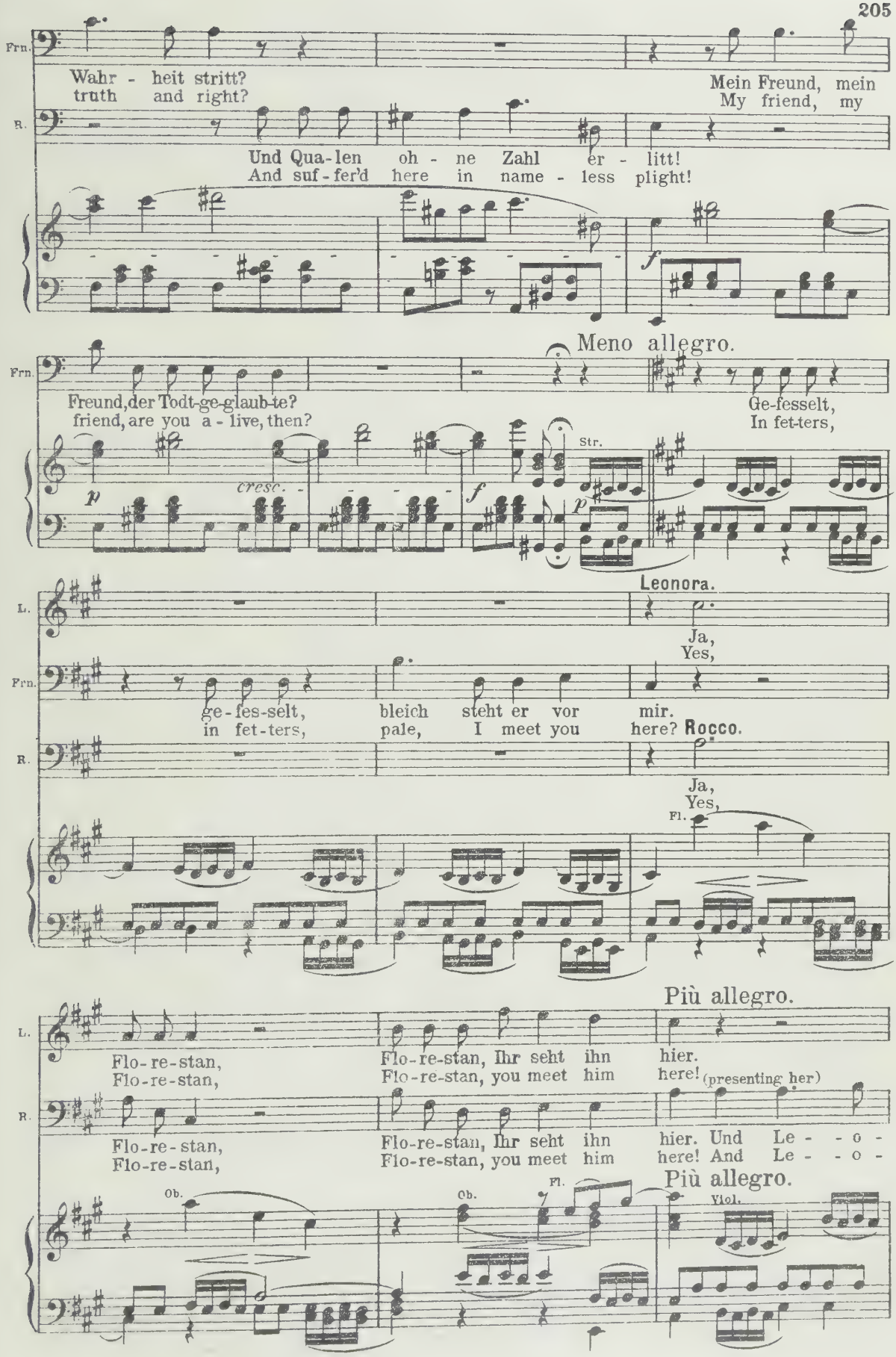
Fernando.

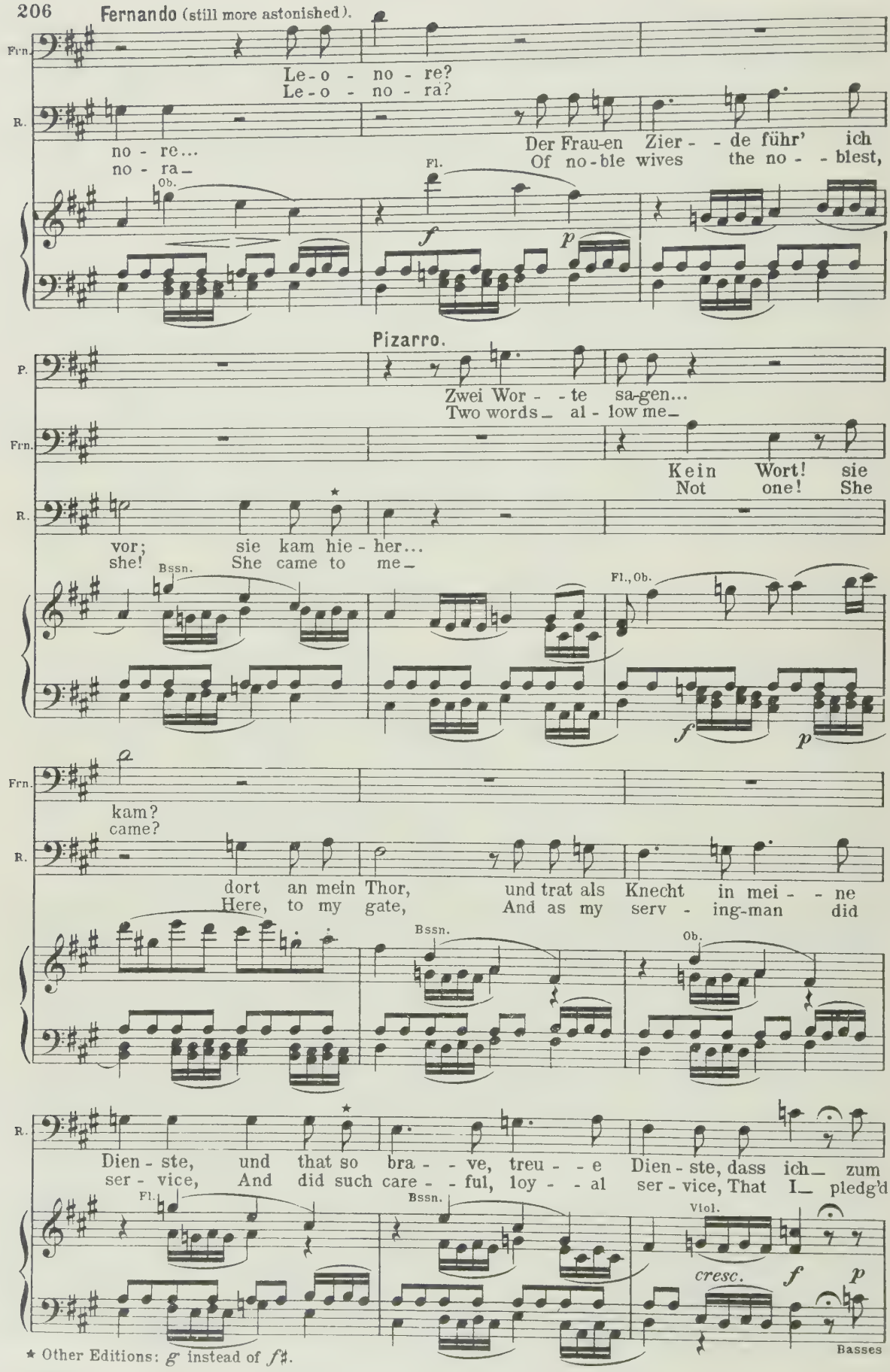




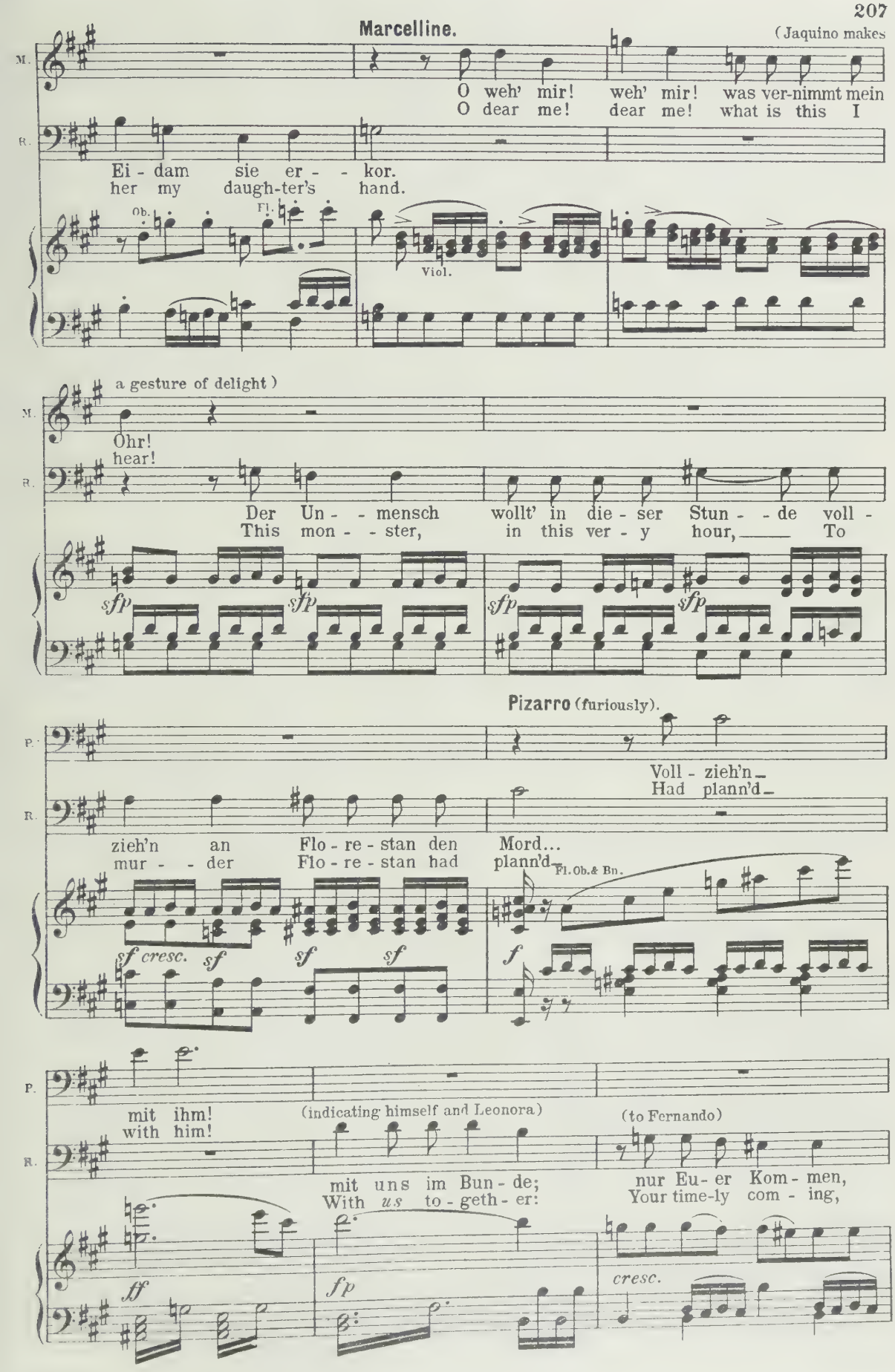

Frn.
die All' um-fan-gen schwarz und schwer. Nicht, nicht län - ger knie-et skla-visch
Lift-ing the veil of foul mis-deeds. No! No long - er kneel likeslaves be-
Ob.
Fl.
all Wind
Cl., Bn.
Kdr.
nie - der, Ty-ran - - nen - stren - - - ge sei mir fern! Es
fore me, No ty - - rant's man - - - date I ful - fil! A
Viol.
Fl. Cl. & Bssn.
Str.
sucht der Bru-der sei-ne Brü - der, und kann er hel-fen, hilft er
broth - er comes to seek his breth-ren, Wher - ev - - er he can help, he
W.Wind
Viol.
Tempo I.
Poco maestoso.
gern,
will!
es
A
Soprano.
Chorus.
Alto.
Tenor.
Bass.
Heil sei dem Tag! Heil sei der Stun - de! Heil! Heil!
Hail to the day! Hail to the hour! Hail! Hail!
Tempo I.
Poco maestoso.
Viol.
Tutti

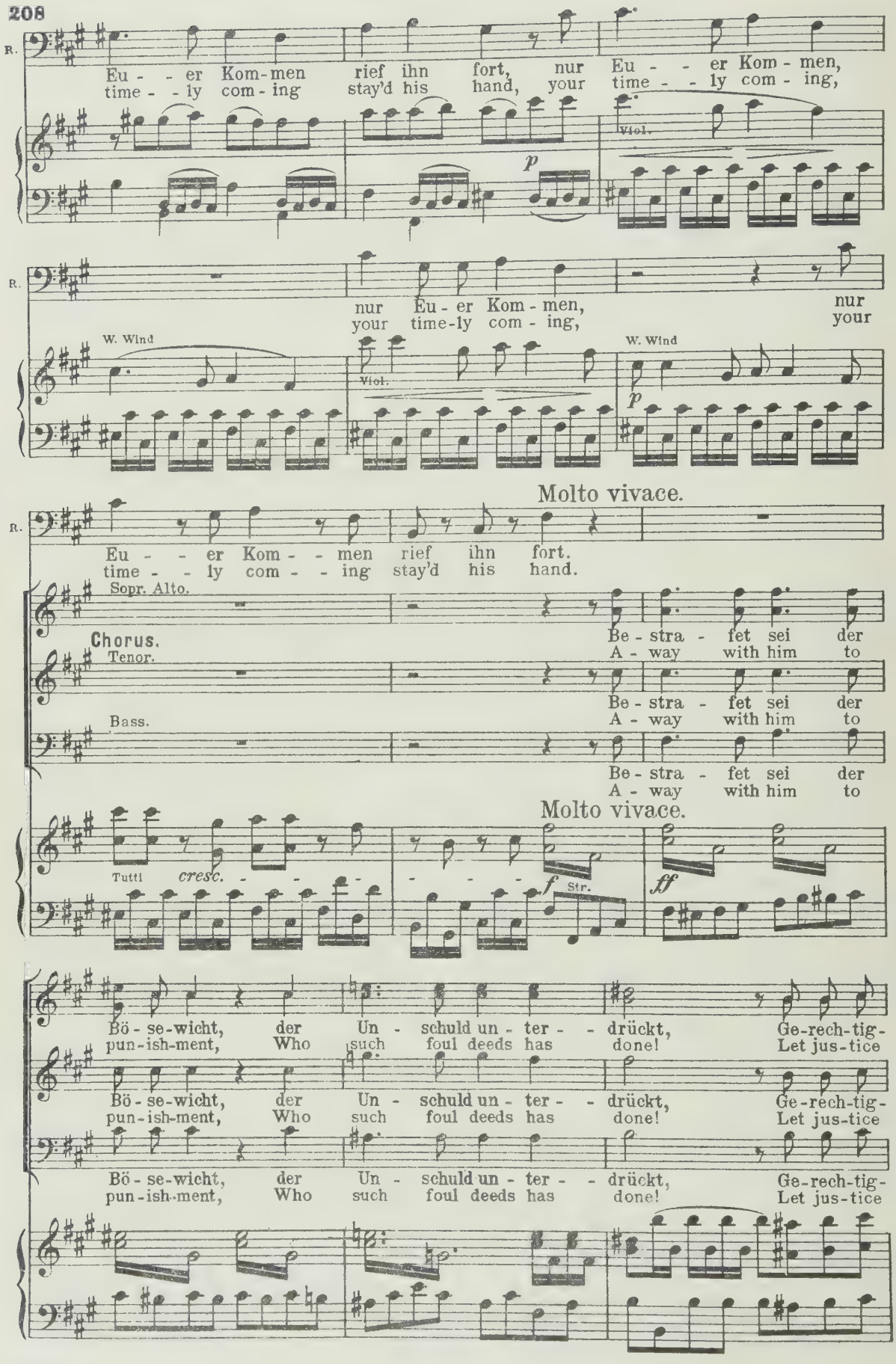

Poco vivace agitato.
Frn.
sucht der Bru-der sei-ne Brü-der, und kann er hel-fen, hilft er gern.
broth-er comes to seek his brethren, Wher-ev-er he can help, he will!
Rocco (pushing through the guards; with him Leonora and Florestan).
R.
Wohl-an! so
Then hear! and
W.W.
dolce
Str.
cresc.
Poco vivace agitato.
p cresc.
Str.
Pizarro.
(to Rocco)
P.
Was seh' ich? ha!
And they, too! ha!
Fort, fort!
Be off!
Fernando.
Frn.
Nun re-de!
Now tell me—
(to Pizarro)
R.
hel-fet, helft den Ar-men!
help op-pres-sion's vic-tims!
Be-wegt es dich?
And so you care?
Ob.
Bssn.
Rocco.
R.
(leads
All-er-bar-men,
All com-pas-sion,
All-er-bar men ver-ei-ne die-sem
all com-pas sion Be-stow up-on this
Fl.
cresc.
Clar.
f
f
Fernando (astounded).
Frn.
Der Todt-ge-glaub-te, der Ed-le, der für
Is he a-live then, Who no-bly fought for
Florestan forward)
R.
Paa-re sich. Don Flo-re-stan...
hap-less pair! Don Flo-re-stan!
W.W.
p
cresc.

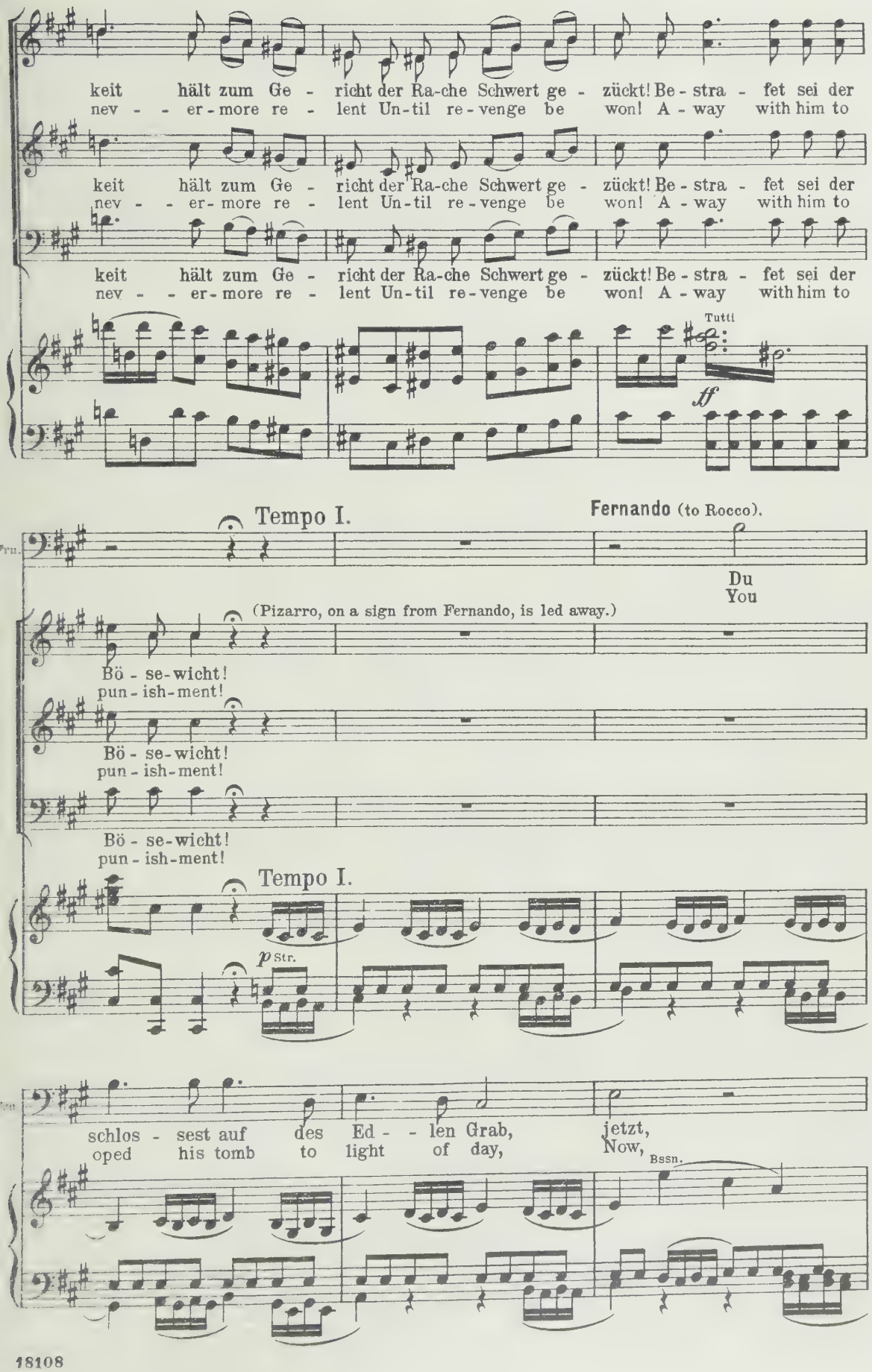

Frn.
Wahr - heit stritt?
truth and right?
Mein Freund, mein
My friend, my
R.
Und Qua-len oh - ne Zahl er - litt!
And suf-fer'd here in name - less plight!
f
Meno allegro.
Frn.
Freund, der Todt-ge-glaub-te?
friend, are you a - live, then?
Ge-fesselt,
In fet-ters,
p
cresc.
f
Str.
p
Leonora.
L.
Ja,
Yes,
Frn.
ge-fes-selt,
in fet-ters,
bleich steht er vor mir.
pale, I meet you here?
Rocco.
R.
Ja,
Yes,
Fl.
Più allegro.
L.
Flo-re-stan,
Flo-re-stan,
Flo-re-stan, Ihr seht ihn hier.
Flo-re-stan, you meet him here!
(presenting her)
R.
Flo-re-stan,
Flo-re-stan,
Flo-re-stan, Ihr seht ihn hier. Und Le - - o -
Flo-re-stan, you meet him here! And Le - - o -
Ob.
Ob.
Fl.
Più allegro.
Viol.

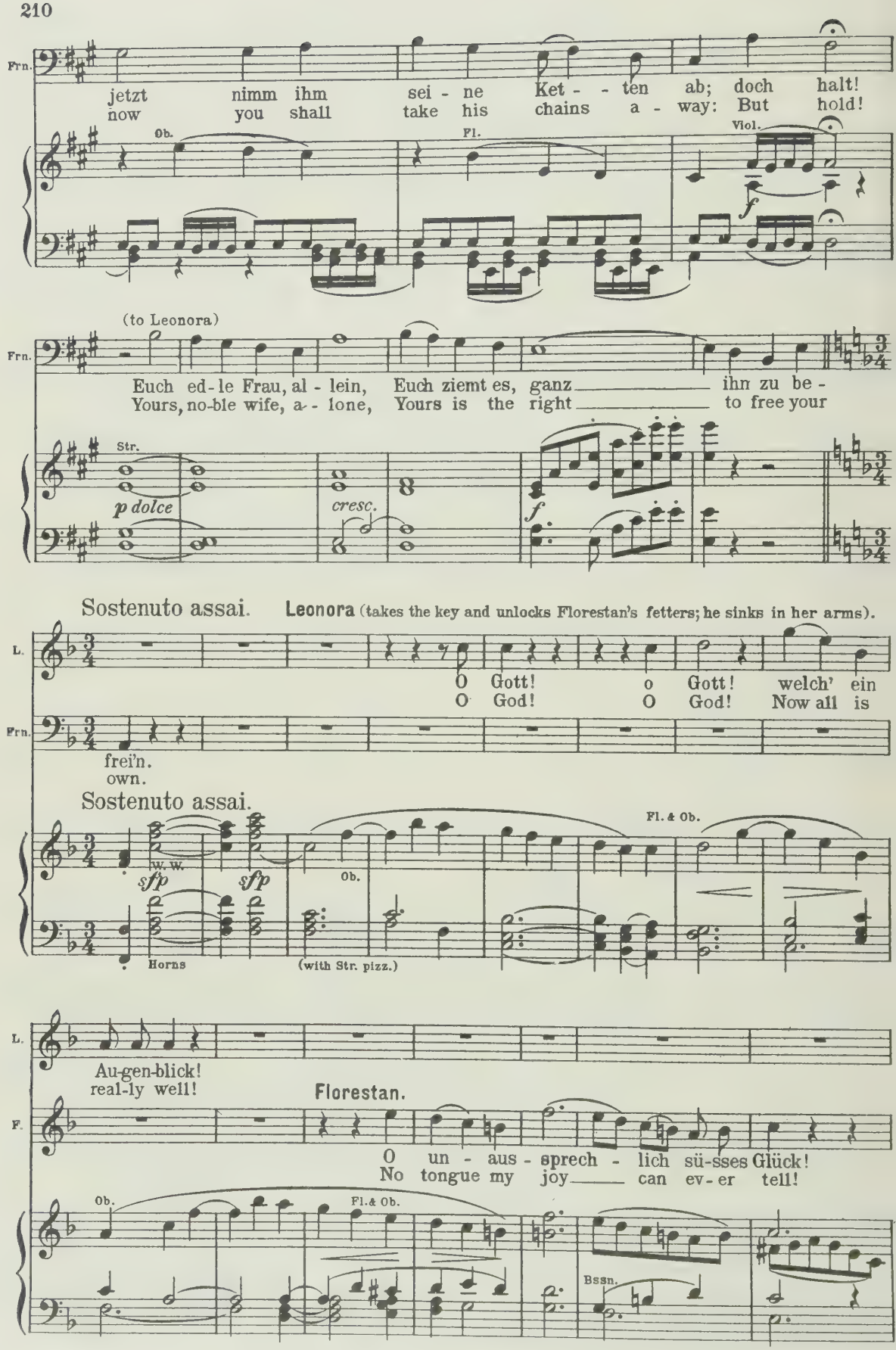


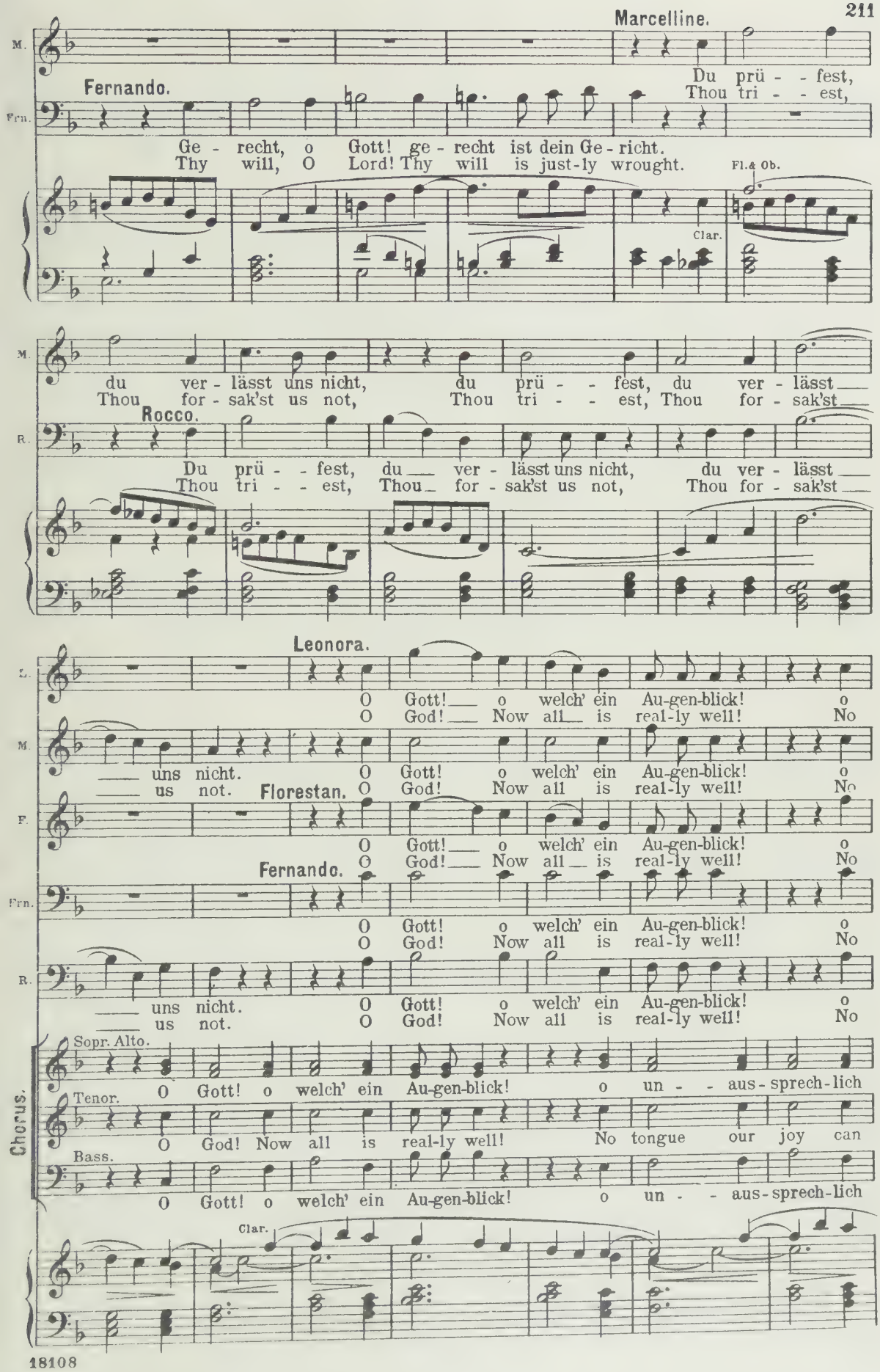
★ Other Editions: *g'* instead of *f♯*.

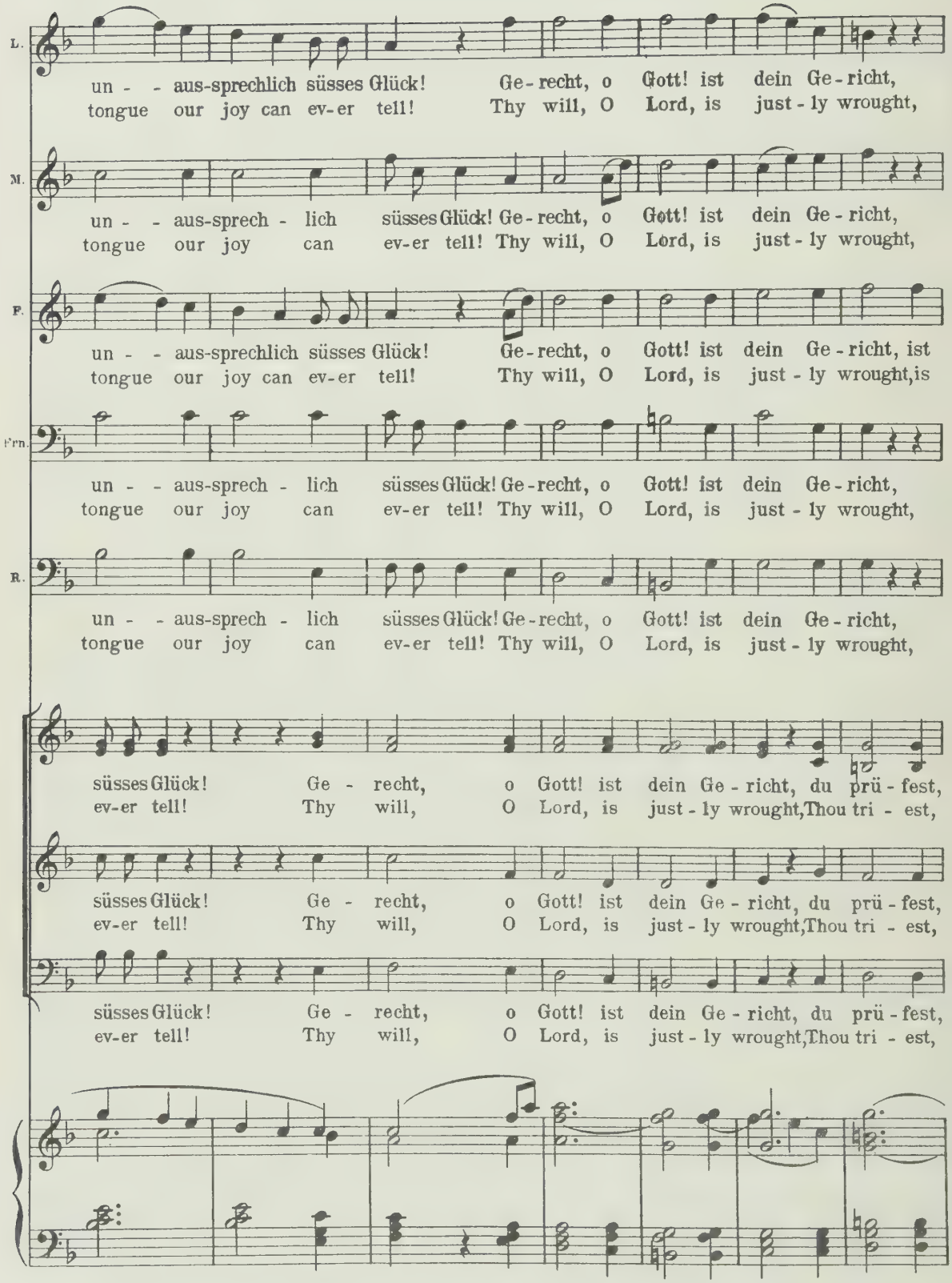

Marcelline.
(Jaquino makes
M.
R.
O weh' mir! weh' mir! was ver-nimmt mein
O dear me! dear me! what is this I
Ei - dam sie er - - kor.
her my daugh-ter's hand.
Ob.
Fl.
Viol.
a gesture of delight)
Ohr!
hear!
Der Un - - mensch wollt' in die - ser Stun - - de voll -
This mon - - ster, in this ver - y hour, To
sfp
Pizarro (furiously).
P.
Voll - zieh'n
Had plann'd
zieh'n an Flo - re - stan den Mord...
mur - - der Flo - re - stan had plann'd
Fl. Ob. & Bn.
sf cresc.
f
mit ihm!
with him!
(indicating himself and Leonora)
(to Fernando)
mit uns im Bun - de;
With us to - geth - er:
nur Eu - er Kom - men,
Your time-ly com - ing,
ff
fp
cresc.

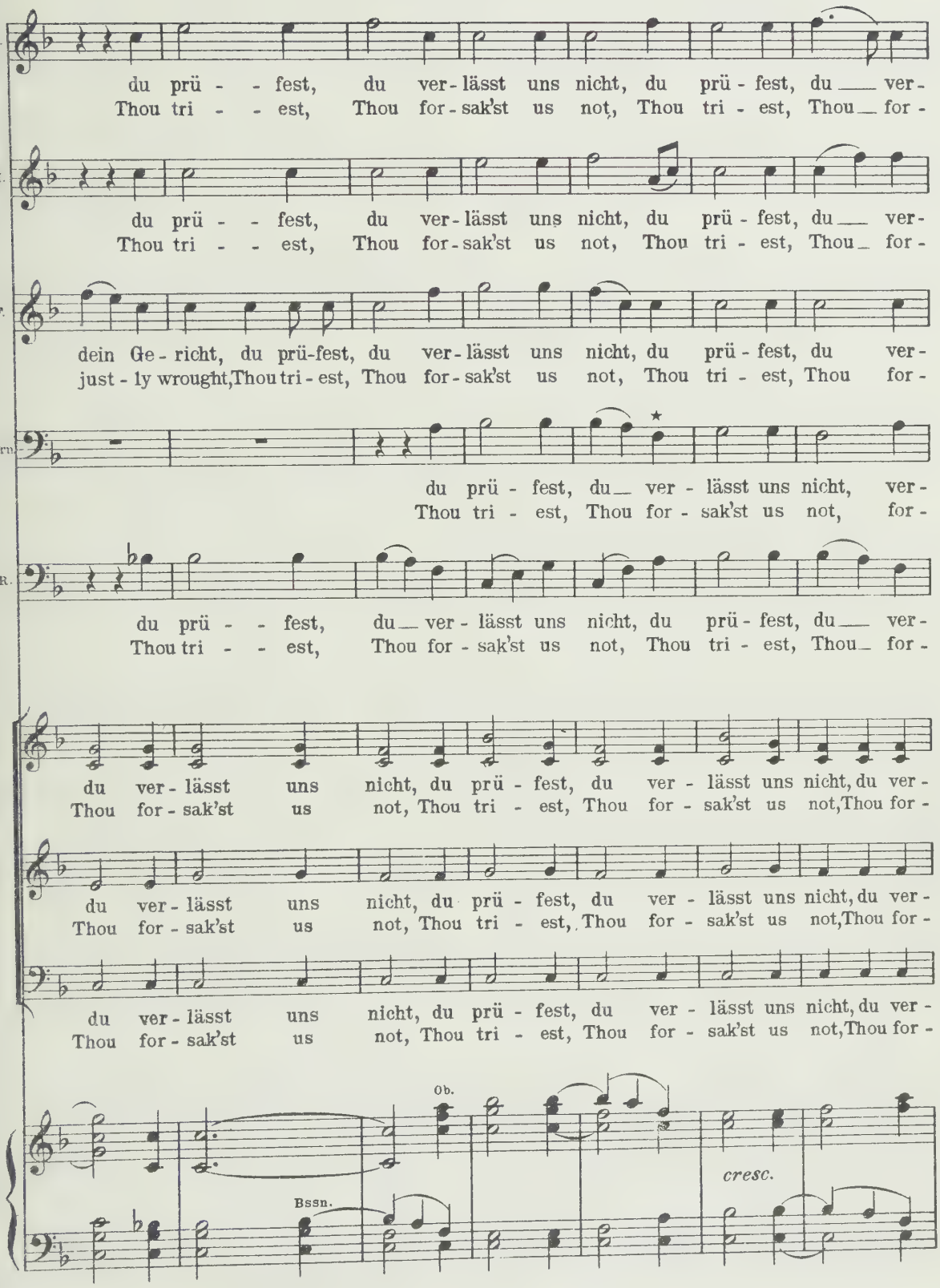

R.
Eu - - er Kom-men rief ihn fort, nur Eu - - er Kom - men,
time - - ly com - ing stay'd his hand, your time - - ly com - ing,
Viol.
p
R.
nur Eu - er Kom - men, nur
your time-ly com - ing, your
W. Wind
Viol.
W. Wind
p
Molto vivace.
R.
Eu - - er Kom - - men rief ihn fort.
time - - ly com - - ing stay'd his hand.
Sopr. Alto.
Chorus.
Tenor.
Be - stra - fet sei der
A - way with him to
Bass.
Be - stra - fet sei der
A - way with him to
Be - stra - fet sei der
A - way with him to
Molto vivace.
Tutti
cresc.
f Str.
ff
Bö - se-wicht, der Un - schuld un - ter - - drückt, Ge-rech-tig-
pun-ish-ment, Who such foul deeds has done! Let jus-tice
Bö - se-wicht, der Un - schuld un - ter - - drückt, Ge-rech-tig-
pun-ish-ment, Who such foul deeds has done! Let jus-tice
Bö - se-wicht, der Un - schuld un - ter - - drückt, Ge-rech-tig-
pun-ish-ment, Who such foul deeds has done! Let jus-tice


keit hält zum Ge - richt der Ra-che Schwert ge - zückt! Be - stra - fet sei der
nev - - er-more re - lent Un-til re-venge be won! A - way with him to
keit hält zum Ge - richt der Ra-che Schwert ge - zückt! Be - stra - fet sei der
nev - - er-more re - lent Un-til re-venge be won! A - way with him to
keit hält zum Ge - richt der Ra-che Schwert ge - zückt! Be - stra - fet sei der
nev - - er-more re - lent Un-til re-venge be won! A - way with him to
Tutti
ff
Tempo I.
Fernando (to Rocco).
Du
You
(Pizarro, on a sign from Fernando, is led away.)
Bö - se-wicht!
pun-ish-ment!
Bö - se-wicht!
pun-ish-ment!
Bö - se-wicht!
pun-ish-ment!
Tempo I.
p Str.
schlos - sest auf des Ed - - len Grab, jetzt,
oped his tomb to light of day, Now,
Bssn.

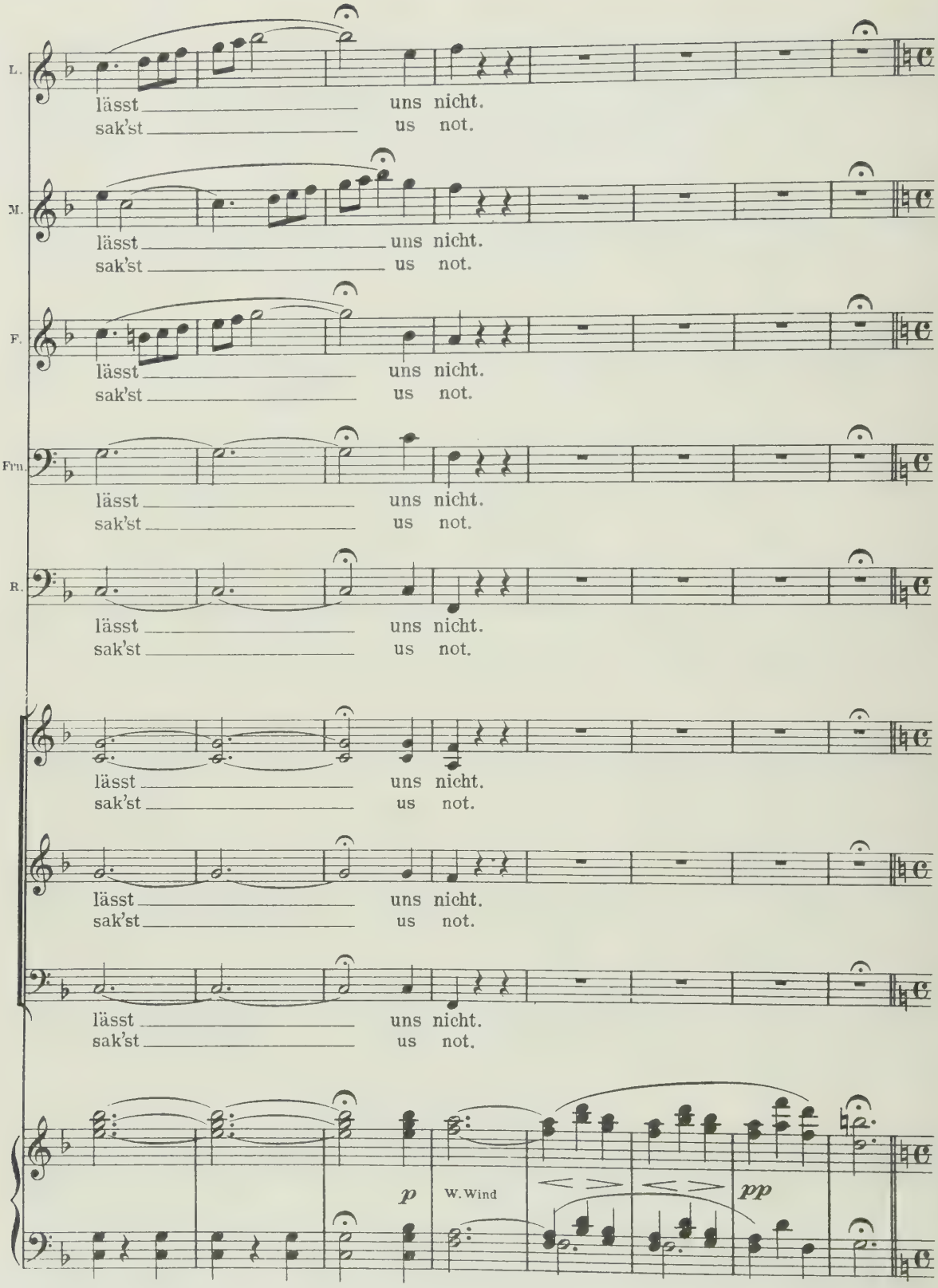

Frn.
jetzt nimm ihm sei - ne Ket - - ten ab; doch halt!
now you shall take his chains a - way: But hold!
Ob.
Fl.
Viol.
f
(to Leonora)
Frn.
Euch ed - le Frau, al - lein, Euch ziemt es, ganz ihn zu be -
Yours, no-ble wife, a - lone, Yours is the right to free your
Str.
p dolce
cresc.
f
Sostenuto assai.
Leonora (takes the key and unlocks Florestan's fetters; he sinks in her arms).
L.
O Gott! o Gott! welch' ein
O God! O God! Now all is
Frn.
frei'n.
own.
Sostenuto assai.
w. w.
sfp
sfp
Ob.
Fl. & Ob.
Horns
(with Str. pizz.)
L.
Au-gen-blick!
real-ly well!
Florestan.
F.
O un - aus - sprech - lich sü-sses Glück!
No tongue my joy can ev - er tell!
Ob.
Fl. & Ob.
Bssn.

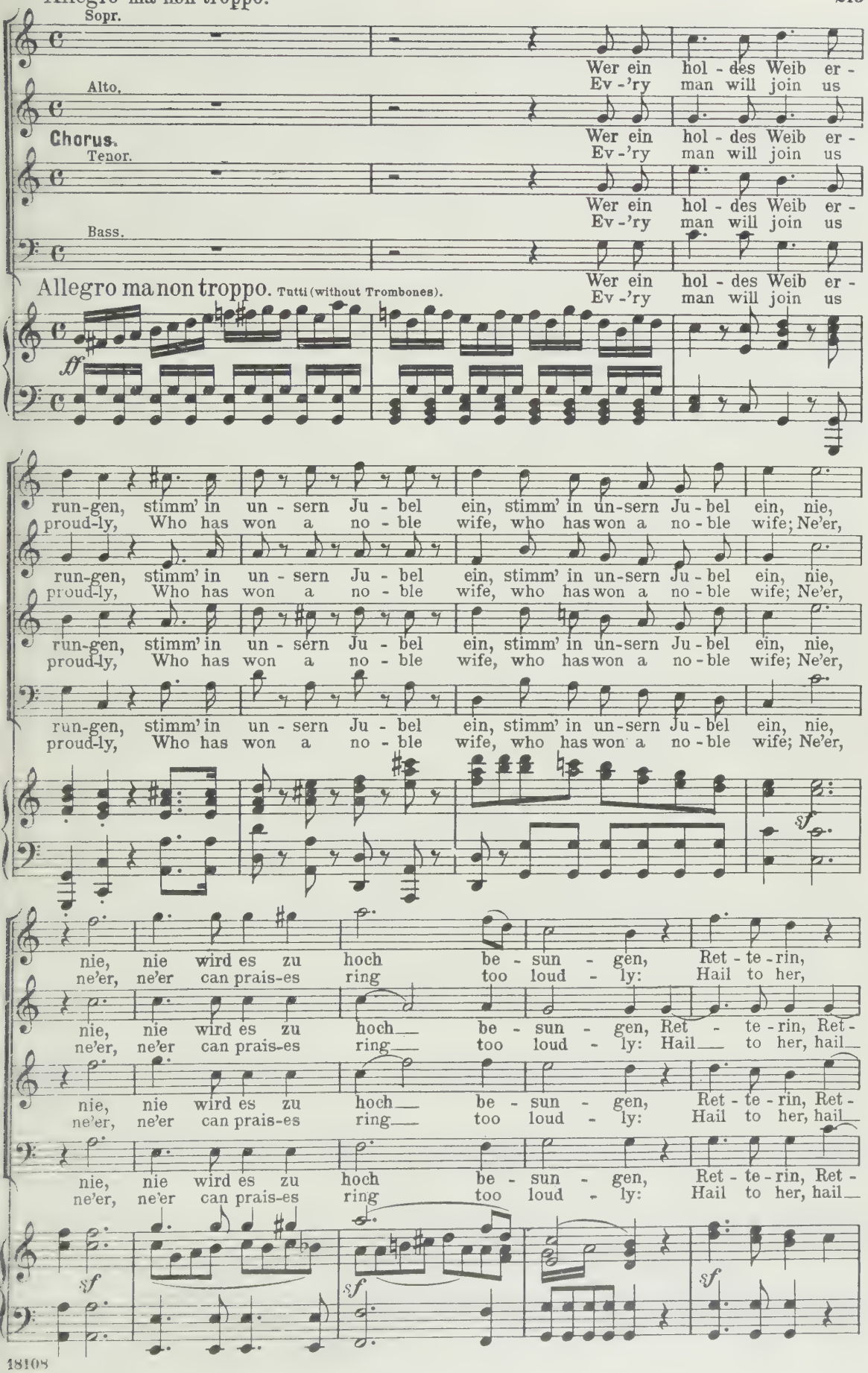

Marcelline.
Du prü - - fest,
Thou tri - - est,
Fernando.
Ge - recht, o Gott! ge - recht ist dein Ge - richt.
Thy will, O Lord! Thy will is just-ly wrought.
Fl. & Ob.
Clar.
M.
Frn.
du ver - lässt uns nicht, du prü - - fest, du ver - lässt
Thou for - sak'st us not, Thou tri - - est, Thou for - sak'st
Rocco.
R.
Du prü - - fest, du ver - lässt uns nicht, du ver - lässt
Thou tri - - est, Thou for - sak'st us not, Thou for - sak'st
Leonora.
L.
O Gott! o welch' ein Au-gen-blick! o
O God! Now all is real-ly well! No
uns nicht.
us not.
Florestan.
F.
Fernando.
Chorus.
Sopr. Alto.
Tenor.
Bass.
O Gott! o welch' ein Au-gen-blick! o un - - aus-sprech-lich
O God! Now all is real-ly well! No tongue our joy can
Clar.

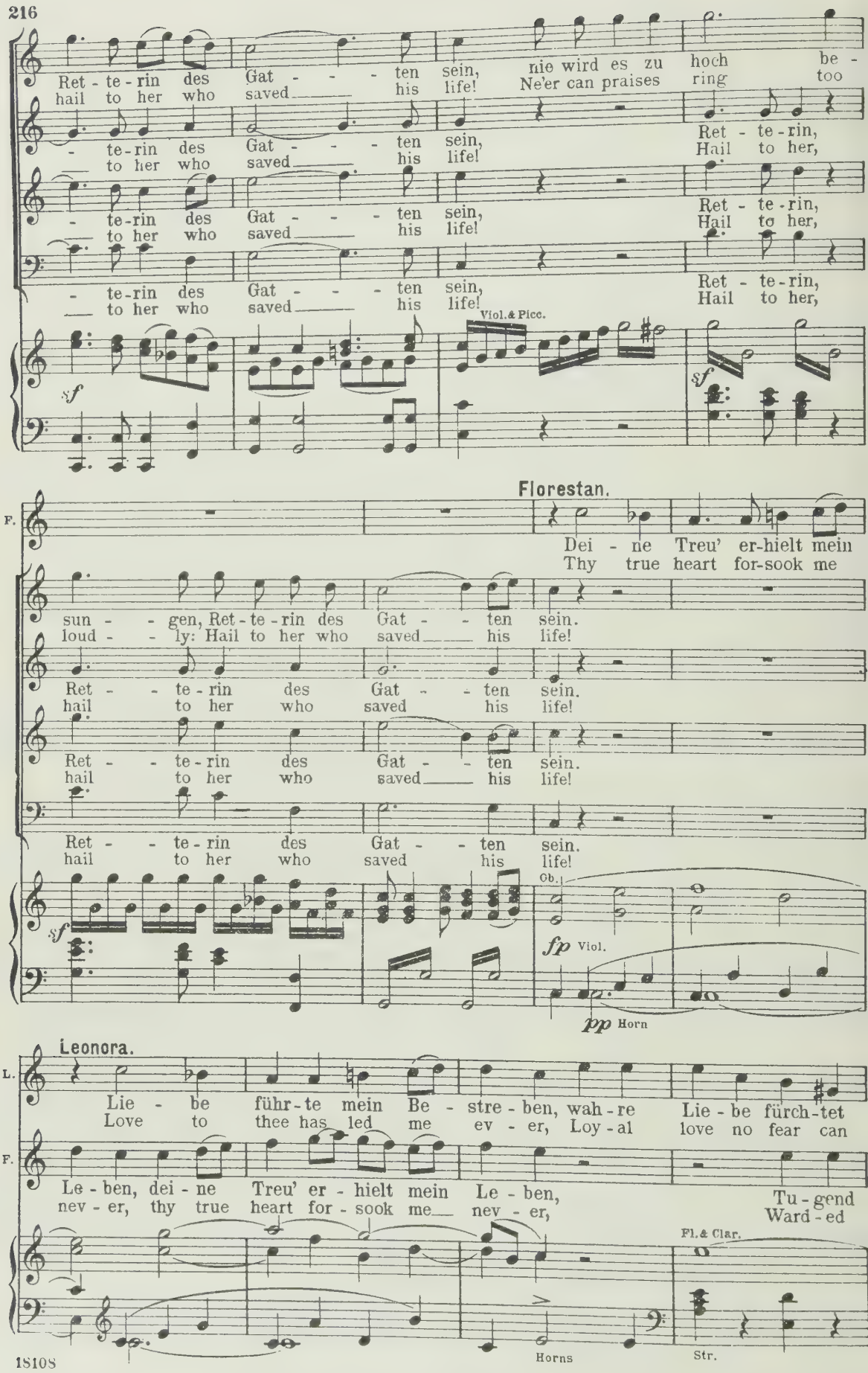

L.
un - - aus-sprechlich süsses Glück! Ge-recht, o Gott! ist dein Ge-richt,
tongue our joy can ev-er tell! Thy will, O Lord, is just-ly wrought,
M.
un - - aus-sprech-lich süsses Glück! Ge-recht, o Gott! ist dein Ge-richt,
tongue our joy can ev-er tell! Thy will, O Lord, is just-ly wrought,
F.
un - - aus-sprechlich süsses Glück! Ge-recht, o Gott! ist dein Ge-richt, ist
tongue our joy can ev-er tell! Thy will, O Lord, is just-ly wrought, is
Frn.
un - - aus-sprech-lich süsses Glück! Ge-recht, o Gott! ist dein Ge-richt,
tongue our joy can ev-er tell! Thy will, O Lord, is just-ly wrought,
R.
un - - aus-sprech-lich süsses Glück! Ge-recht, o Gott! ist dein Ge-richt,
tongue our joy can ev-er tell! Thy will, O Lord, is just-ly wrought,
süsses Glück! Ge-recht, o Gott! ist dein Ge-richt, du prü-fest,
ev-er tell! Thy will, O Lord, is just-ly wrought, Thou tri-est,
süsses Glück! Ge-recht, o Gott! ist dein Ge-richt, du prü-fest,
ev-er tell! Thy will, O Lord, is just-ly wrought, Thou tri-est,
süsses Glück! Ge-recht, o Gott! ist dein Ge-richt, du prü-fest,
ev-er tell! Thy will, O Lord, is just-ly wrought, Thou tri-est,

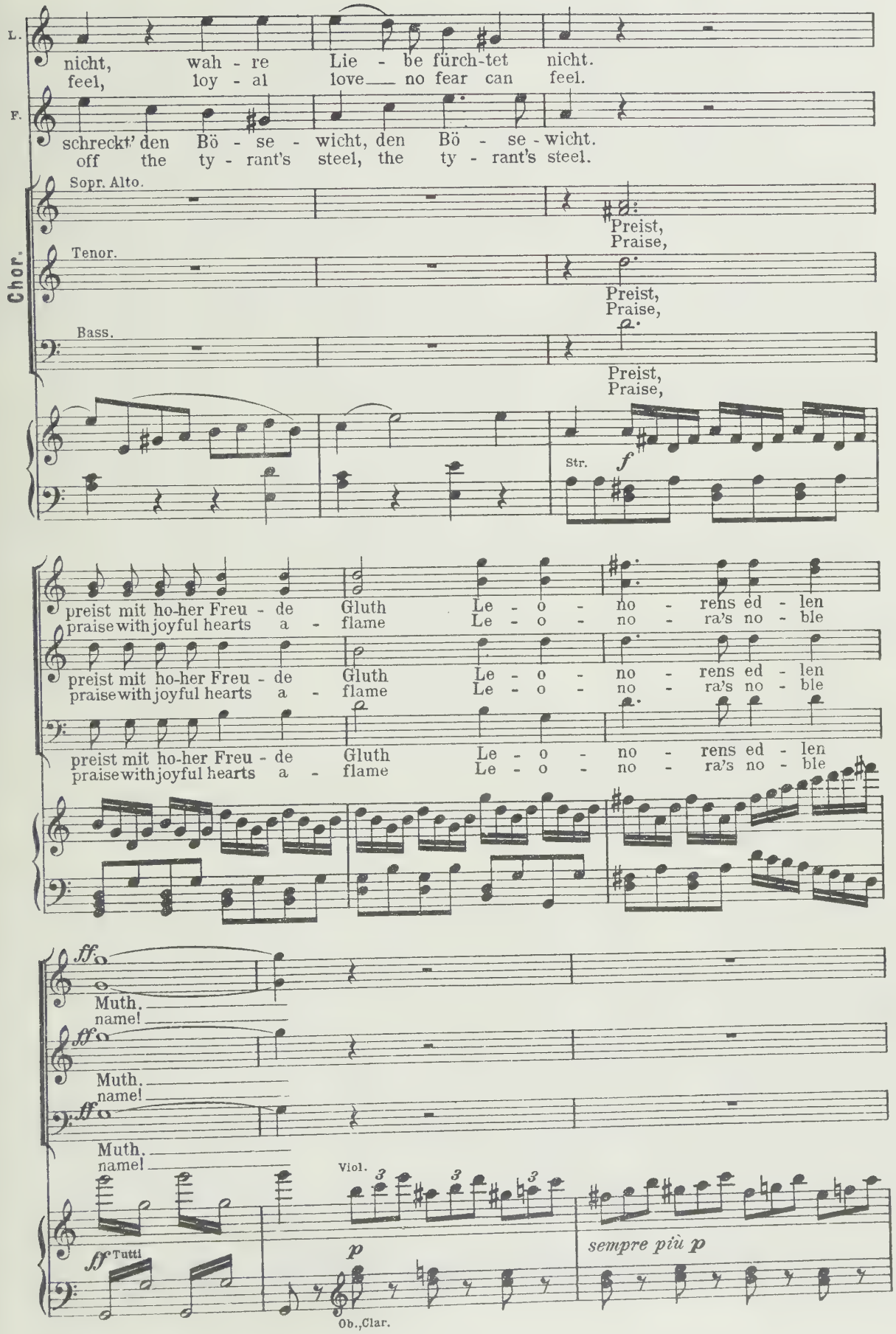


★ Other editions: *a* instead of *f*


L.
lässt uns nicht.
sak'st us not.
M.
lässt uns nicht.
sak'st us not.
F.
lässt uns nicht.
sak'st us not.
Frn.
lässt uns nicht.
sak'st us not.
R.
lässt uns nicht.
sak'st us not.
lässt uns nicht.
sak'st us not.
lässt uns nicht.
sak'st us not.
lässt uns nicht.
sak'st us not.
p
W. Wind
pp


Sopr.
Alto.
Chorus.
Tenor.
Bass.
Wer ein hol - des Weib er -
Ev -'ry man will join us
Allegro ma non troppo. Tutti (without Trombones).
ff
run-gen, stimm' in un - sern Ju - bel ein, stimm' in un-sern Ju - bel ein, nie,
proud-ly, Who has won a no - ble wife, who has won a no - ble wife; Ne'er,
sf
nie, nie wird es zu hoch be - sun - gen, Ret - te - rin,
ne'er, ne'er can prais-es ring too loud - ly: Hail to her,
Ret - te - rin, Ret -
hail to her, hail


Ret - te - rin des Gat - - - ten sein, nie wird es zu hoch be -
hail to her who saved his life! Ne'er can praises ring too
- te - rin des Gat - - - ten sein, Ret - te - rin,
to her who saved his life! Hail to her,
- te - rin des Gat - - - ten sein, Ret - te - rin,
to her who saved his life! Hail to her,
- te - rin des Gat - - - ten sein, Ret - te - rin,
to her who saved his life! Hail to her,
Viol. & Picc.
sf
sf
Florestan.
F.
Dei - ne Treu' er-hielt mein
Thy true heart for-sook me
sun - - gen, Ret - te - rin des Gat - - ten sein.
loud - - ly: Hail to her who saved his life!
Ret - - te - rin des Gat - - ten sein.
hail to her who saved his life!
Ret - te - rin des Gat - - ten sein.
hail to her who saved his life!
Ret - - te - rin des Gat - - ten sein.
hail to her who saved his life!
sf
Ob.
fp Viol.
pp Horn
Leonora.
L.
Lie - be führ - te mein Be - stre - ben, wah - re Lie - be fürch - tet
Love to thee has led me ev - er, Loy - al love no fear can
F.
Le - ben, dei - ne Treu' er - hielt mein Le - ben,
nev - er, thy true heart for - sook me nev - er,
Tu - gend
Ward - ed
Fl. & Clar.
Horns
Str.


L.
nicht, wah - re Lie - be fürch-tet nicht.
feel, loy - al love no fear can feel.
F.
schreckt' den Bö - se - wicht, den Bö - se - wicht.
off the ty - rant's steel, the ty - rant's steel.
Chor.
Sopr. Alto.
Preist, Praise,
Tenor.
Preist, Praise,
Bass.
Preist, Praise,
Str.
f
preist mit ho-her Freu - de Gluth Le - o - no - rens ed - len
praise with joyful hearts a - flame Le - o - no - ra's no - ble
ff
Muth, name!
ff Tutti
Viol.
p
Ob., Clar.
sempre più p

Florestan (advancing, and indicating Leonora).

F.

Wer ein sol - ches Weib er - run - gen, stimm' in
Ev - 'ry man will join us proud - ly, Who has,

Ten.

p

Wer ein sol-ches Weib er -
Ev - 'ry man will join us

Bass.

p

Wer ein sol-ches Weib er -
Ev - 'ry man will join us

Horns

pp

F.

un - sern Ju - bel ein, un-sern Ju - bel ein, nie,
won him such a wife, won such a wife; Ne'er,

run-gen, stimm' in un-sern Ju-bel ein, nie,
proudly, Who has won him such a wife; Ne'er

run-gen, stimm' in un-sern Ju-bel ein, nie,
proudly, Who has won him such a wife; Ne'er

sempre pp

F.

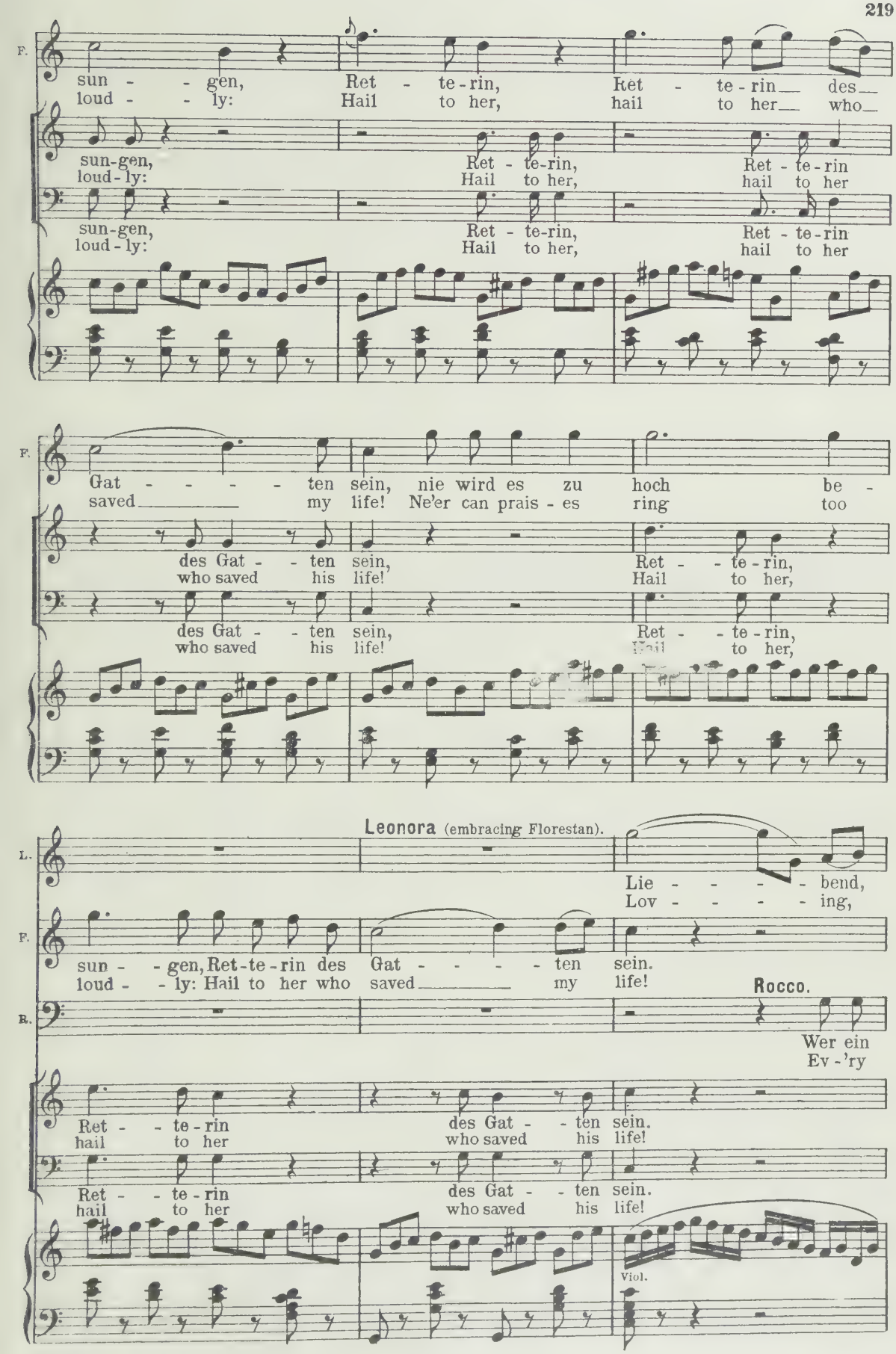
nie, nie wird es zu hoch be - -
ne'er, ne'er can prais - es ring too

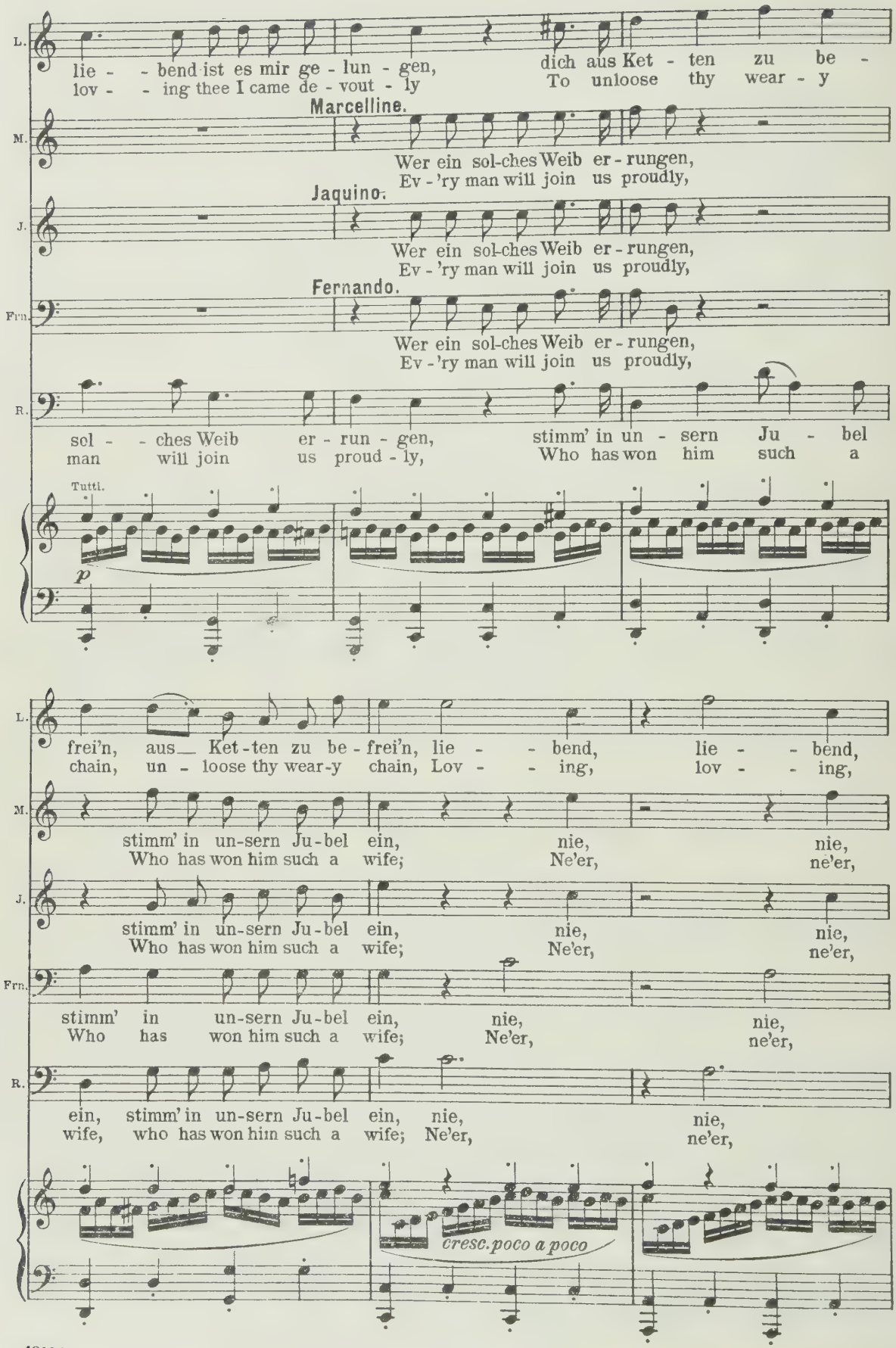
nie,
ne'er,

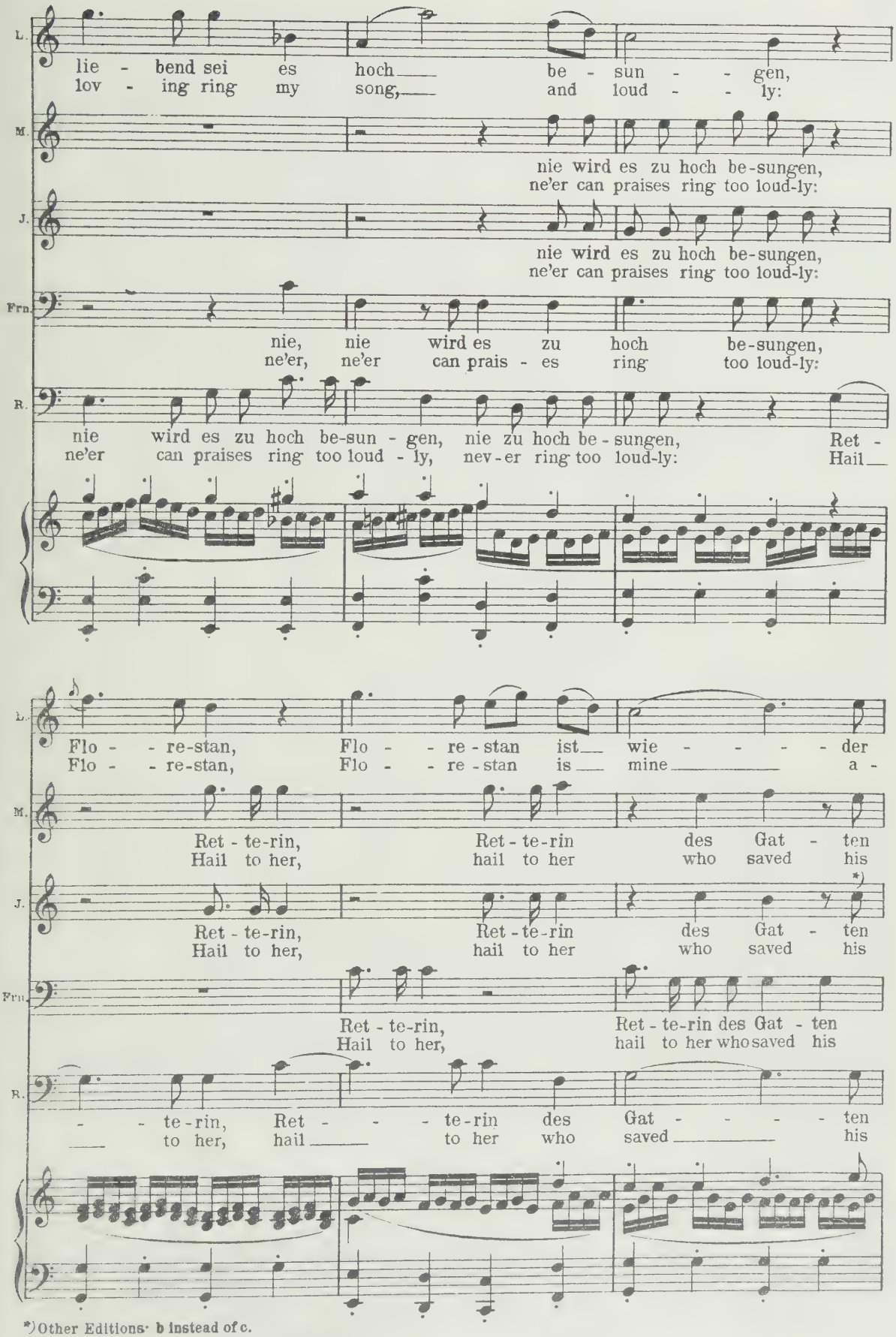
nie wird es zu hoch be -
ne'er can prais-es ring too

nie,
ne'er,

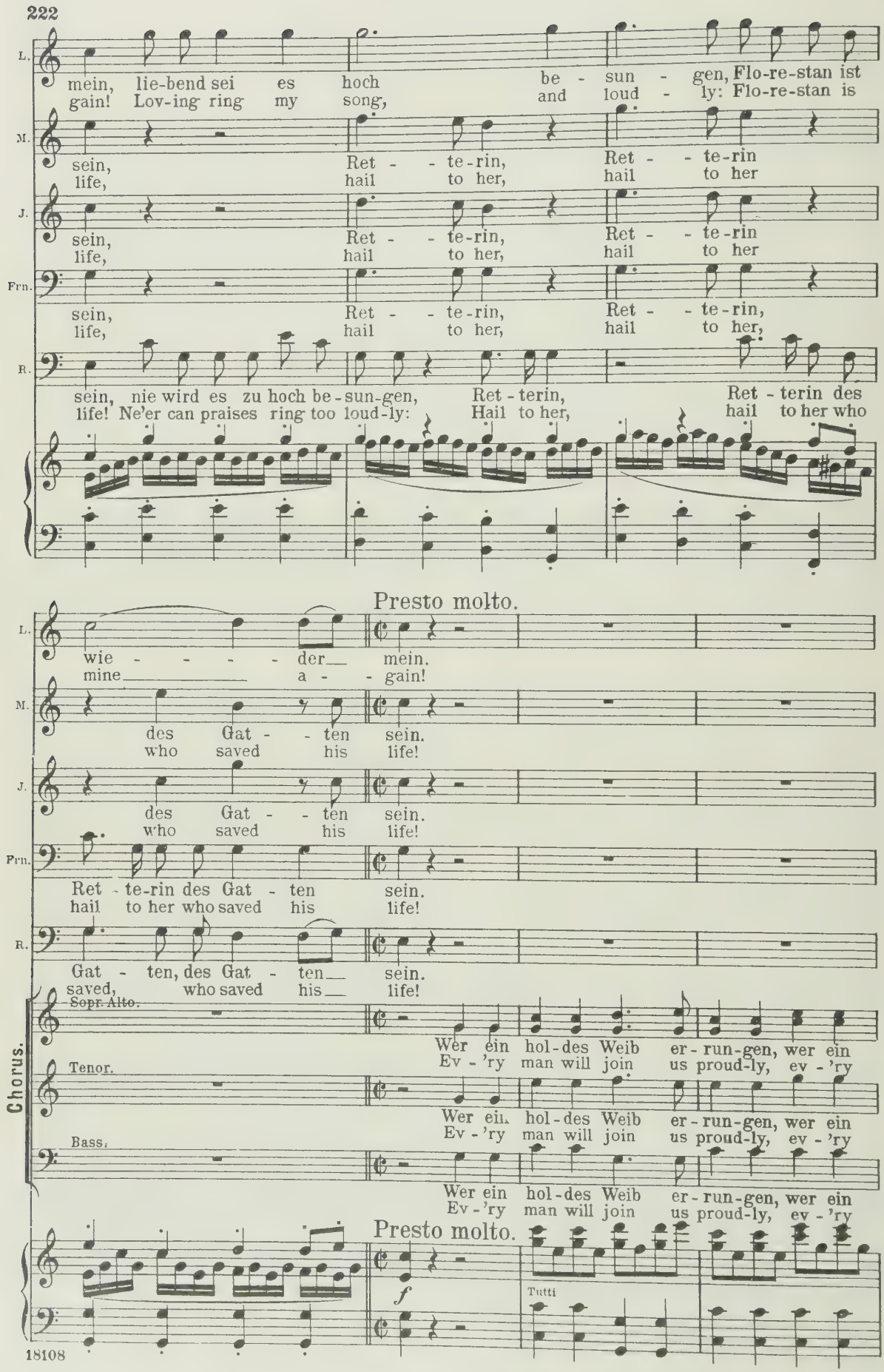
nie wird es zu hoch be -
ne'er can prais-es ring too

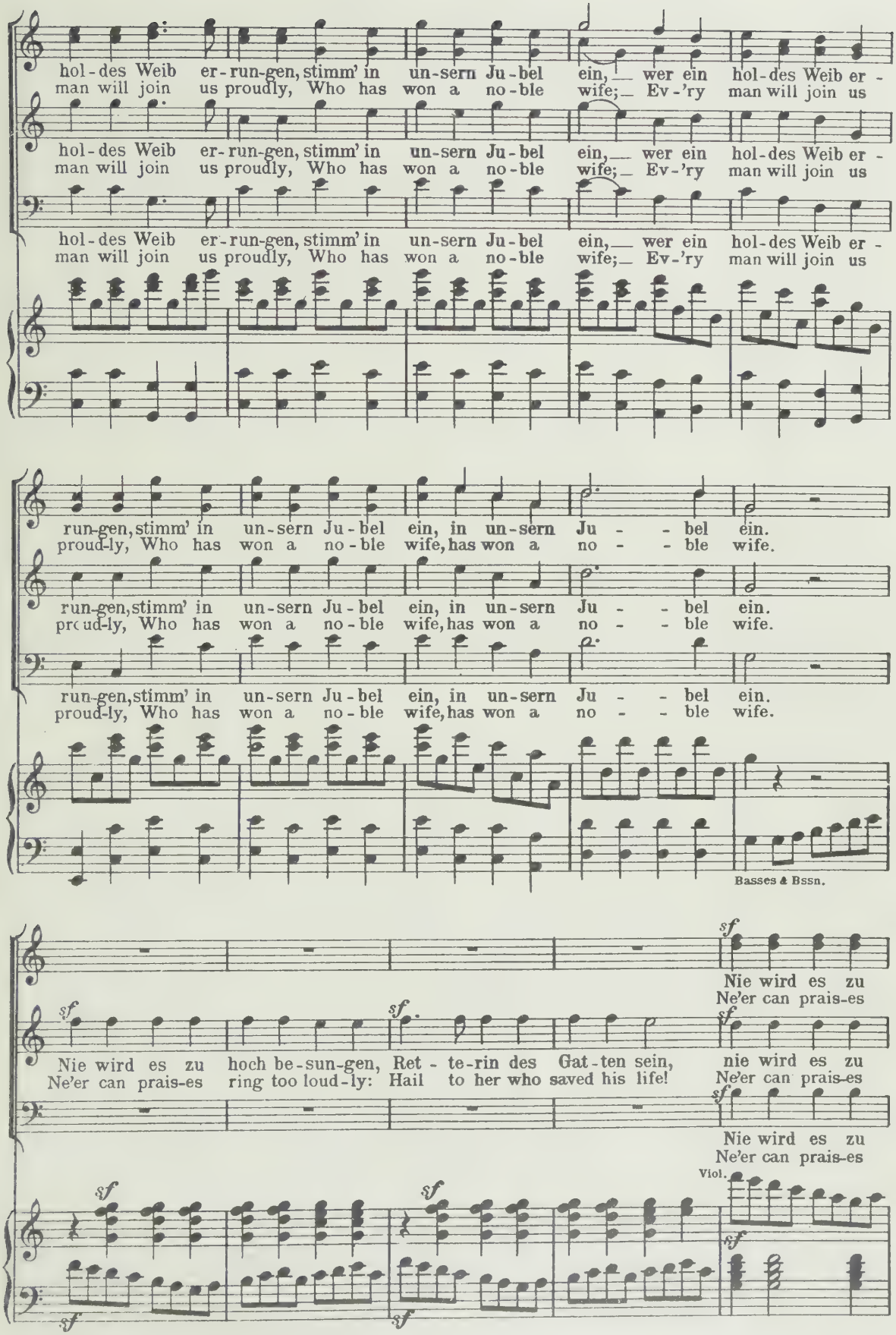

F.
sun - - gen, Ret - te-rin, Ret - te-rin des
loud - - ly: Hail to her, hail to her who
sun-gen, Ret - te-rin, Ret - te-rin
loud-ly: Hail to her, hail to her
sun-gen, Ret - te-rin, Ret - te-rin
loud-ly: Hail to her, hail to her
F.
Gat - - - - ten sein, nie wird es zu hoch be -
saved my life! Ne'er can prais - es ring too
des Gat - - ten sein, Ret - - te-rin,
who saved his life! Hail to her,
des Gat - - ten sein, Ret - - te-rin,
who saved his life! to her,
Leonora (embracing Florestan).
L.
Lie - - - - bend,
Lov - - - - ing,
F.
sun - - gen, Ret-te-rin des Gat - - - - ten sein.
loud - - ly: Hail to her who saved my life!
Rocco.
B.
Wer ein
Ev-'ry
Ret - - te-rin des Gat - - ten sein.
hail to her who saved his life!
Ret - - te-rin des Gat - - ten sein.
hail to her who saved his life!
Viol.


L.
lie - - bend ist es mir ge - lun - gen, dich aus Ket - ten zu be -
lov - - ing thee I came de - vout - ly To unloose thy wear - y
Marcelline.
M.
Wer ein sol-ches Weib er - rungen,
Ev - 'ry man will join us proudly,
Jaquino.
J.
Wer ein sol-ches Weib er - rungen,
Ev - 'ry man will join us proudly,
Fernando.
Frn.
Wer ein sol-ches Weib er - rungen,
Ev - 'ry man will join us proudly,
R.
sol - - ches Weib er - run - gen, stimm' in un - sern Ju - bel
man will join us proud - ly, Who has won him such a
Tutti.
p
frei'n, aus_ Ket-ten zu be - frei'n, lie - - bend, lie - - bend,
chain, un - loose thy wear-y chain, Lov - - ing, lov - - ing,
stimm' in un-sern Ju-bel ein, nie, nie,
Who has won him such a wife; Ne'er, ne'er,
stimm' in un-sern Ju-bel ein, nie, nie,
Who has won him such a wife; Ne'er, ne'er,
stimm' in un-sern Ju-bel ein, nie, nie,
Who has won him such a wife; Ne'er, ne'er,
ein, stimm' in un-sern Ju-bel ein, nie, nie,
wife, who has won him such a wife; Ne'er, ne'er,
cresc. poco a poco



*) Other Editions: b instead of c.


L.
mein, lie-bend sei es hoch be - sun - gen, Flo-re-stan ist
gain! Lov-ing ring my song, and loud - ly: Flo-re-stan is
M.
sein, Ret - - te-rin, Ret - - te-rin
life, hail to her, hail to her
J.
sein, Ret - - te-rin, Ret - - te-rin
life, hail to her, hail to her
Frn.
sein, Ret - - te-rin, Ret - - te-rin,
life, hail to her, hail to her,
R.
sein, nie wird es zu hoch be-sun-gen, Ret-terin, Ret-terin des
life! Ne'er can praises ring too loud-ly: Hail to her, hail to her who
Presto molto.
L.
wie - - - - der mein.
mine a - - gain!
M.
des Gat - - ten sein.
who saved his life!
J.
des Gat - - ten sein.
who saved his life!
Frn.
Ret - te-rin des Gat - ten sein.
hail to her who saved his life!
R.
Gat - ten, des Gat - ten sein.
saved, who saved his life!
Chorus.
Sopr. Alto.
Wer ein hol-des Weib er-run-gen, wer ein
Ev - 'ry man will join us proud-ly, ev - 'ry
Tenor.
Wer ein hol-des Weib er-run-gen, wer ein
Ev - 'ry man will join us proud-ly, ev - 'ry
Bass.
Wer ein hol-des Weib er-run-gen, wer ein
Ev - 'ry man will join us proud-ly, ev - 'ry
Presto molto.
f
Tutti


hol-des Weib er-run-gen, stimm' in un-sern Ju-bel ein,— wer ein hol-des Weib er-
man will join us proudly, Who has won a no-ble wife;— Ev-'ry man will join us
hol-des Weib er-run-gen, stimm' in un-sern Ju-bel ein,— wer ein hol-des Weib er-
man will join us proudly, Who has won a no-ble wife;— Ev-'ry man will join us
hol-des Weib er-run-gen, stimm' in un-sern Ju-bel ein,— wer ein hol-des Weib er-
man will join us proudly, Who has won a no-ble wife;— Ev-'ry man will join us
run-gen, stimm' in un-sern Ju-bel ein, in un-sern Ju - - bel ein.
proud-ly, Who has won a no-ble wife, has won a no - - ble wife.
run-gen, stimm' in un-sern Ju-bel ein, in un-sern Ju - - bel ein.
pro ud-ly, Who has won a no-ble wife, has won a no - - ble wife.
run-gen, stimm' in un-sern Ju-bel ein, in un-sern Ju - - bel ein.
proud-ly, Who has won a no-ble wife, has won a no - - ble wife.
Basses & Bssn.
sf
Nie wird es zu
Ne'er can prais-es
sf
sf
sf
Nie wird es zu hoch be-sun-gen, Ret - te-rin des Gat-ten sein, nie wird es zu
Ne'er can prais-es ring too loud-ly: Hail to her who saved his life! Ne'er can prais-es
sf
Nie wird es zu
Ne'er can prais-es
Viol.
sf
sf
sf
sf
sf

hoch be-sun-gen, Ret - te-rin des Gat-ten sein, Ret - te-rin des Gat-ten sein.
ring too loud-ly: Hail to her who saved his life, hail to her who saved his life!

hoch be-sun-gen, Ret - te-rin des Gat-ten sein, Ret - te-rin des Gat-ten sein.
ring too loud-ly: Hail to her who saved his life, hail to her who saved his life!

hoch be-sun-gen, Ret - te-rin des Gat-ten sein, Ret - te-rin des Gat-ten sein.
ring too loud-ly: Hail to her who saved his life, hail to her who saved his life!

Leonora.

L. Lie - bend sei es hoch be - sun-gen, Flo - re-stan ist
Lov - ing ring my song, and loud-ly, Flo - re-stan is

Marcelline.

M. Nie wird es zu hoch be - sun-gen, Ret - te - rin des
Ne'er can prais-es ring too loud-ly: Hail to her who

Florestan.

F. Nie wird es zu hoch be - sun-gen, Ret - te - rin des
Ne'er can prais-es ring too loud-ly: Hail to her who

Jaquino.

J. Nie wird es zu hoch be - sun-gen, Ret - te - rin des
Ne'er can praises ring too loud-ly: Hail to her who

Fernando.

Frn. Nie wird es zu hoch be - sun-gen, Ret - te - rin des
Ne'er can praises ring too loud-ly: Hail to her who

Rocco.

R. Nie wird es zu hoch be - sun-gen, Ret - te - rin des
Ne'er can praises ring too loud-ly: Hail to her who

f
Wer ein hol-des Weib er - run-gen,
Ev-'ry man will join us proudly,

f
Wer ein hol-des Weib er - run-gen,
Ev-'ry man will join us proudly,

f
Wer ein hol-des Weib er - run-gen,
Ev-'ry man will join us proudly,

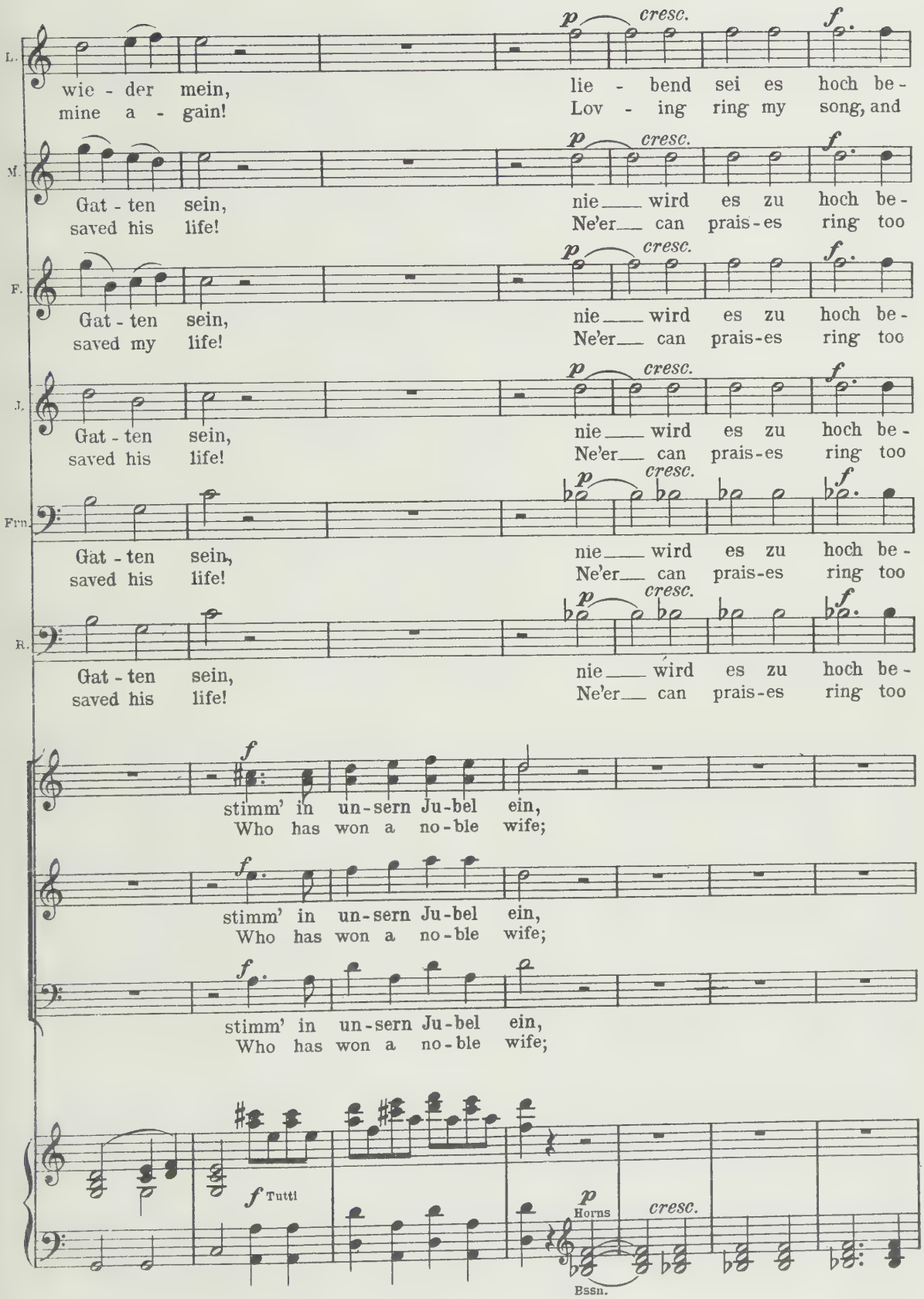
Horns *p dolce*

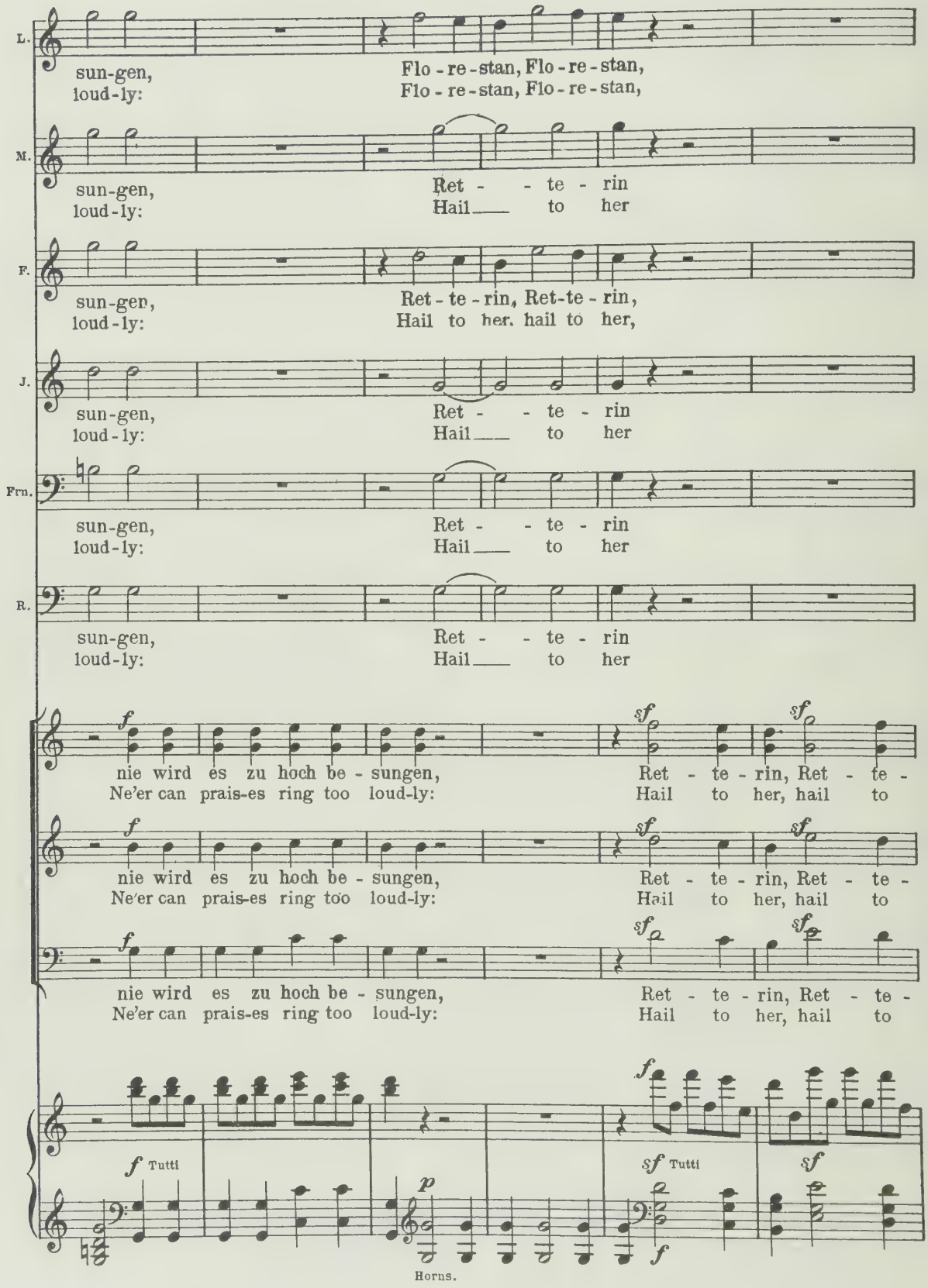
Tutti *f*

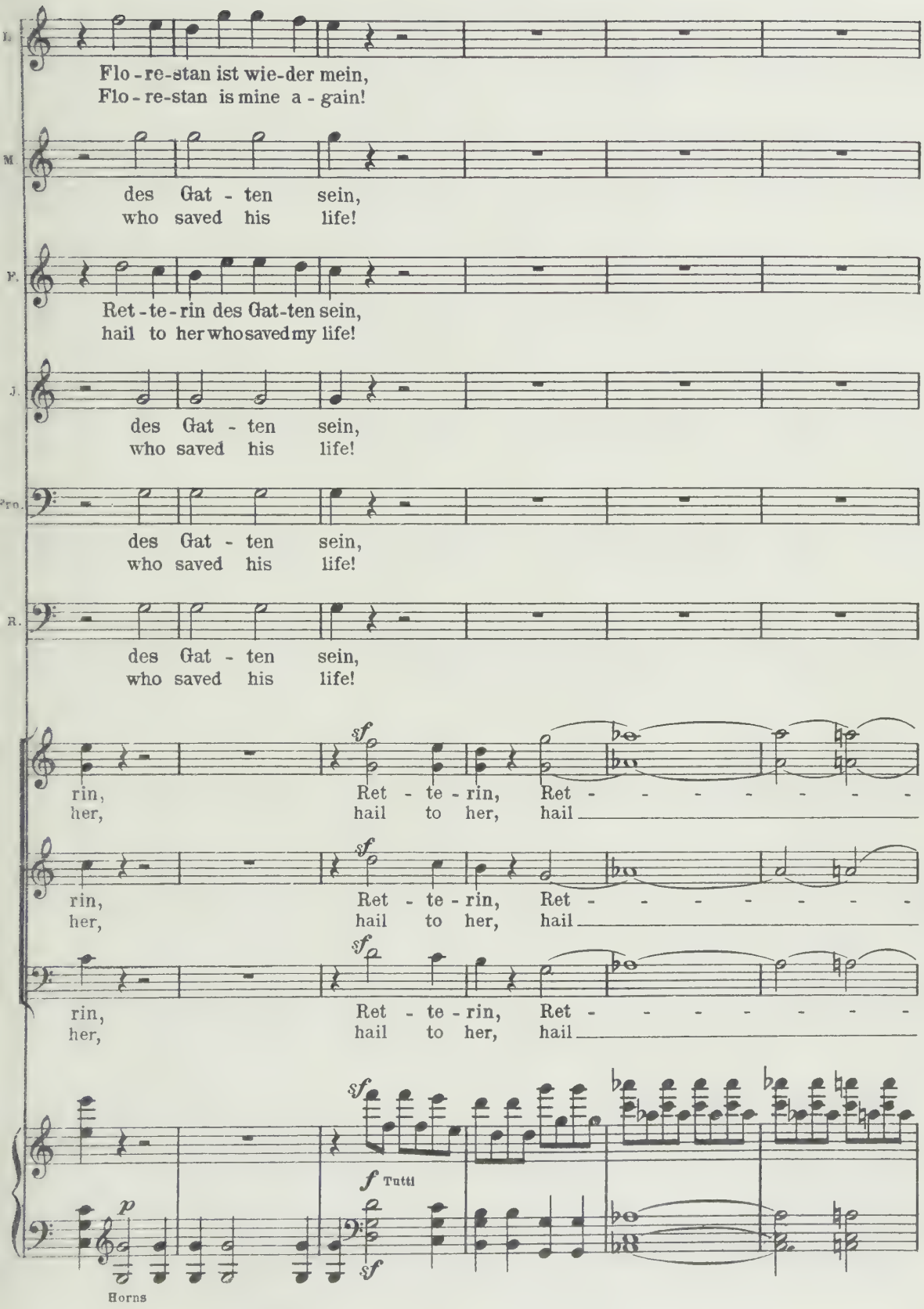
Horns *p*

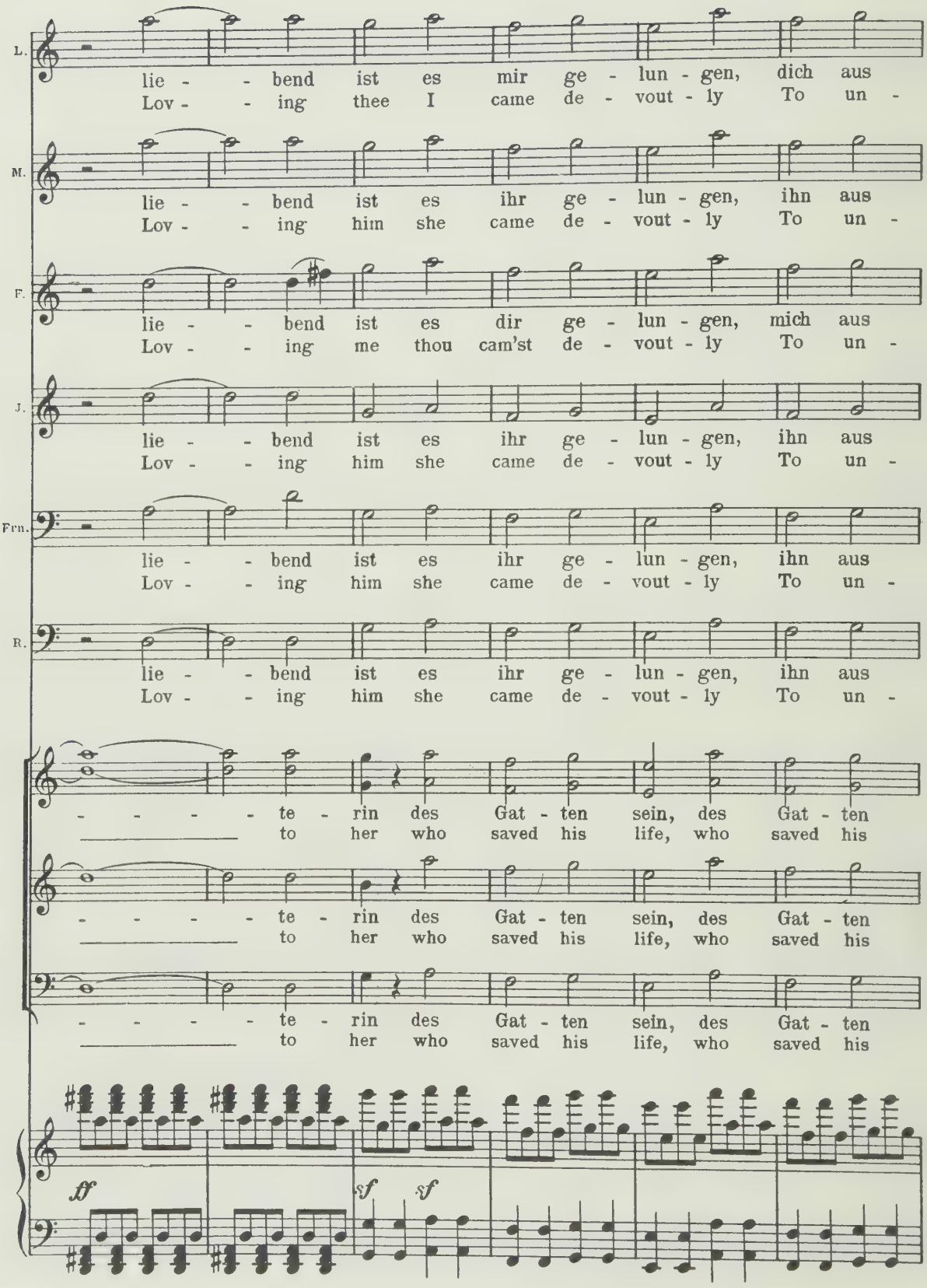
Bssn

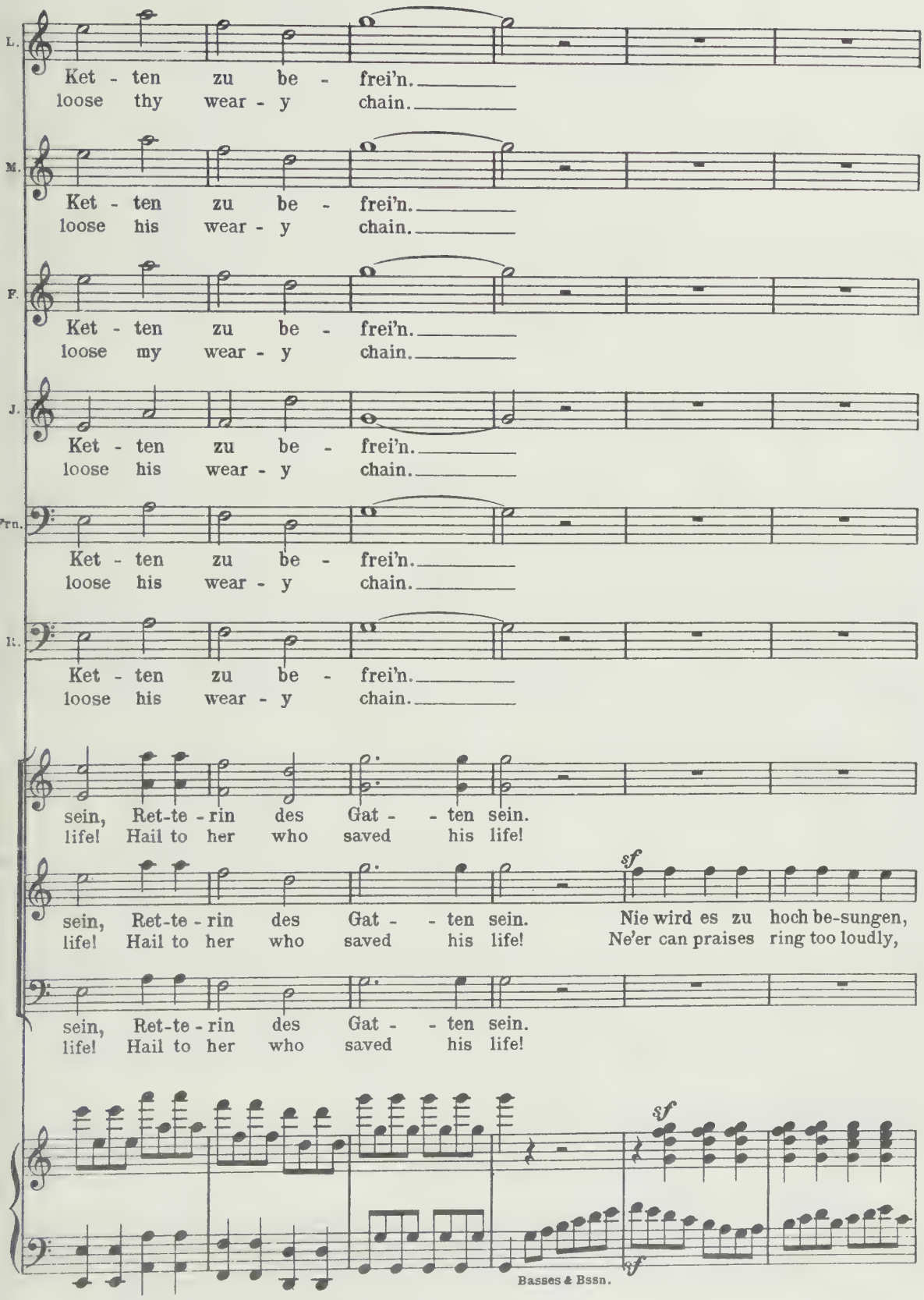
Bssn.

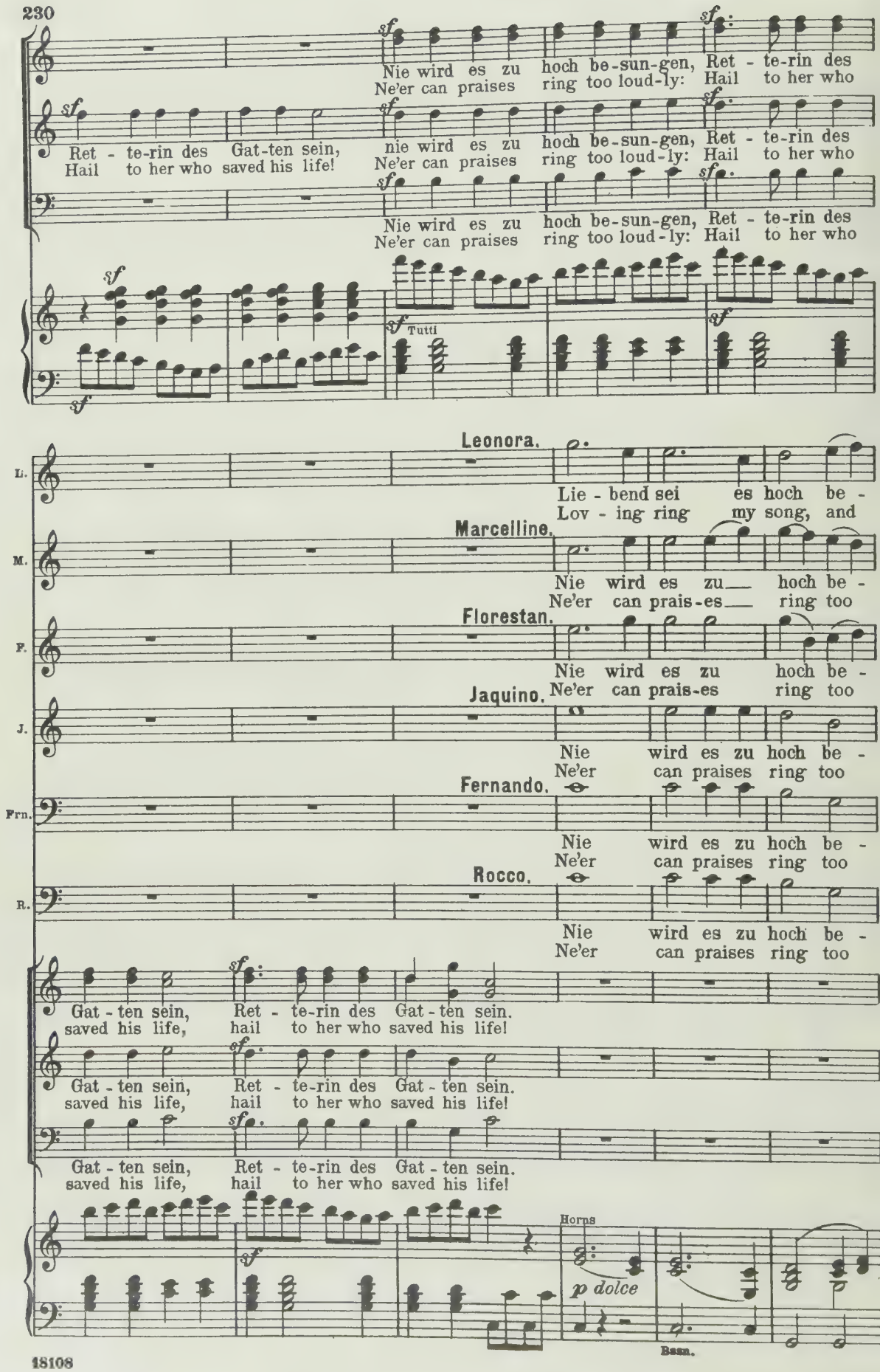

L.
wie - der mein,
mine a - gain!
lie - bend sei es hoch be -
Lov - ing ring my song, and
M.
Gat - ten sein,
saved his life!
nie wird es zu hoch be -
Ne'er can prais-es ring too
F.
Gat - ten sein,
saved my life!
nie wird es zu hoch be -
Ne'er can prais-es ring too
J.
Gat - ten sein,
saved his life!
nie wird es zu hoch be -
Ne'er can prais-es ring too
Frn.
Gat - ten sein,
saved his life!
nie wird es zu hoch be -
Ne'er can prais-es ring too
R.
Gat - ten sein,
saved his life!
nie wird es zu hoch be -
Ne'er can prais-es ring too
p
cresc.
f
stimm' in un-sern Ju-bel ein,
Who has won a no-ble wife;
Tutti
Horns
Bssn.

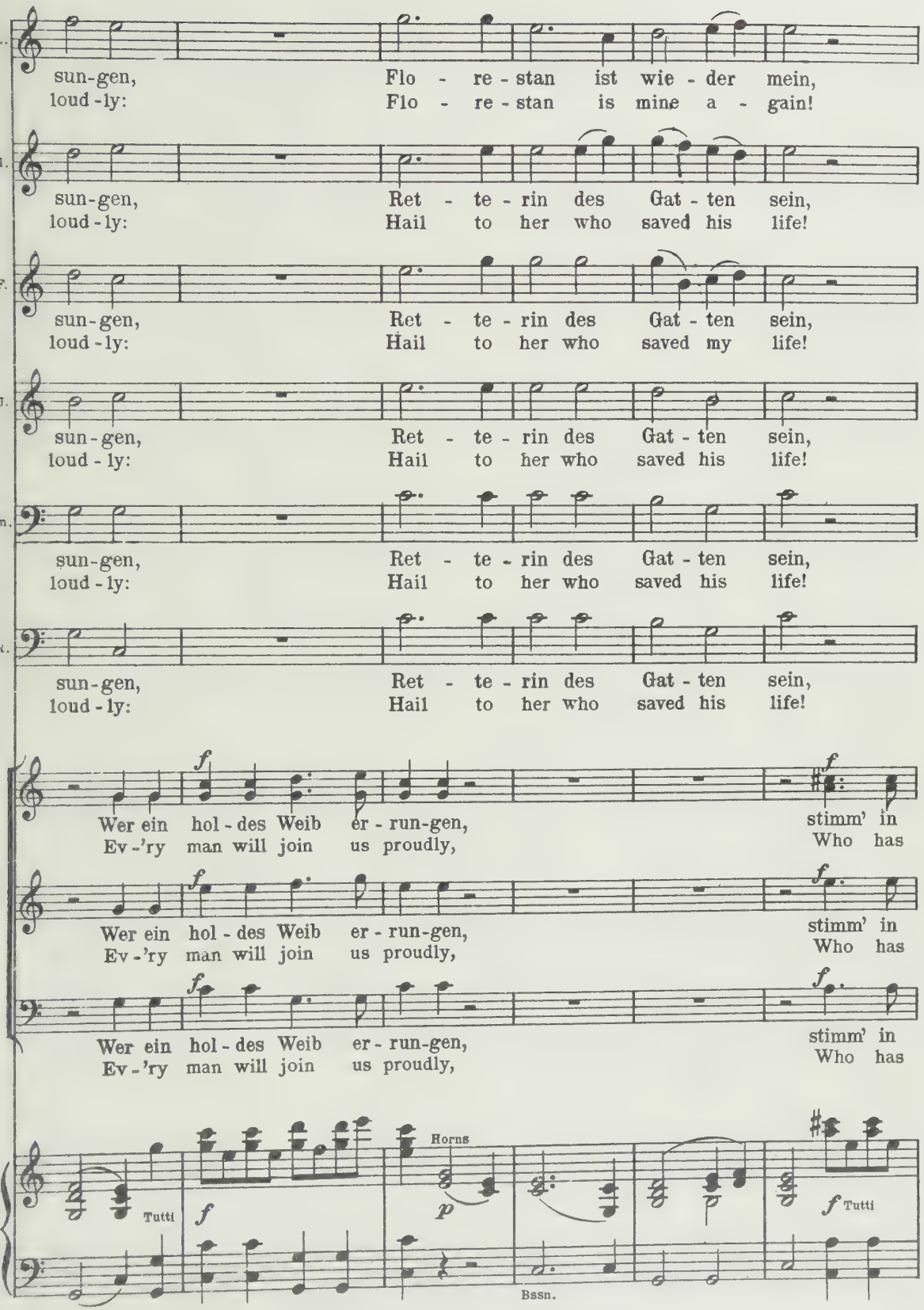

L.
sun-gen, loud-ly:
Flo - re - stan, Flo - re - stan,
Flo - re - stan, Flo - re - stan,
M.
sun-gen, loud-ly:
Ret - - te - rin
Hail to her
F.
sun-gen, loud-ly:
Ret - te - rin, Ret - te - rin,
Hail to her. hail to her,
J.
sun-gen, loud-ly:
Ret - - te - rin
Hail to her
Frn.
sun-gen, loud-ly:
Ret - - te - rin
Hail to her
R.
sun-gen, loud-ly:
Ret - - te - rin
Hail to her
f
nie wird es zu hoch be - sungen,
Ne'er can prais-es ring too loud-ly:
sf
Ret - te - rin, Ret - te -
Hail to her, hail to
f Tutti
p
Horns.
sf Tutti
f
sf

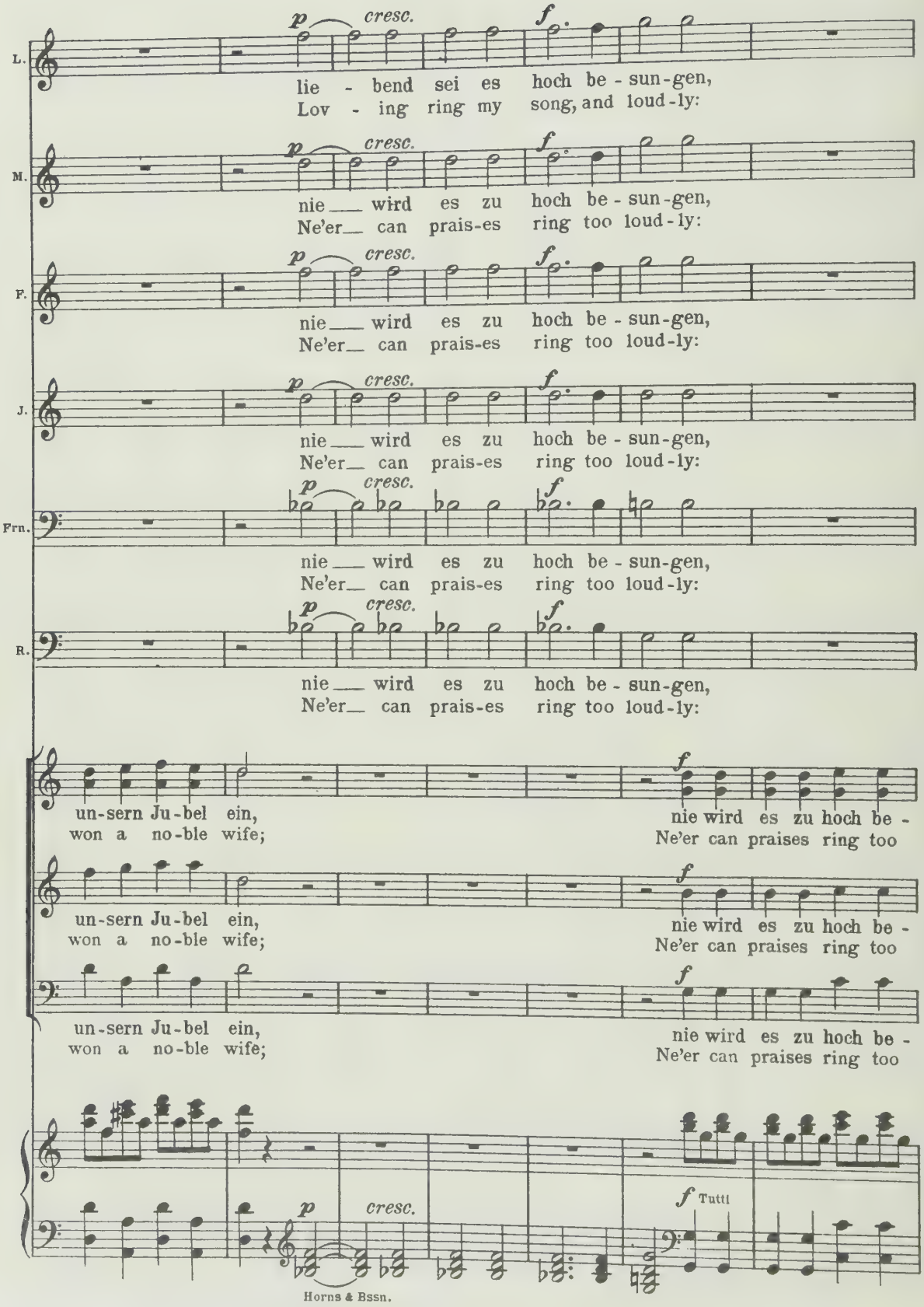

L.
Flo - re-stan ist wie-der mein,
Flo - re-stan is mine a - gain!
M.
des Gat - ten sein,
who saved his life!
P.
Ret - te - rin des Gat-ten sein,
hail to her who saved my life!
J.
des Gat - ten sein,
who saved his life!
Pro.
des Gat - ten sein,
who saved his life!
R.
des Gat - ten sein,
who saved his life!
rin,
her,
sf
Ret - te - rin, Ret - - - - - - - -
hail to her, hail
rin,
her,
sf
Ret - te - rin, Ret - - - - - - - -
hail to her, hail
rin,
her,
sf
Ret - te - rin, Ret - - - - - - - -
hail to her, hail
sf
f Tutti
p
sf
Horns

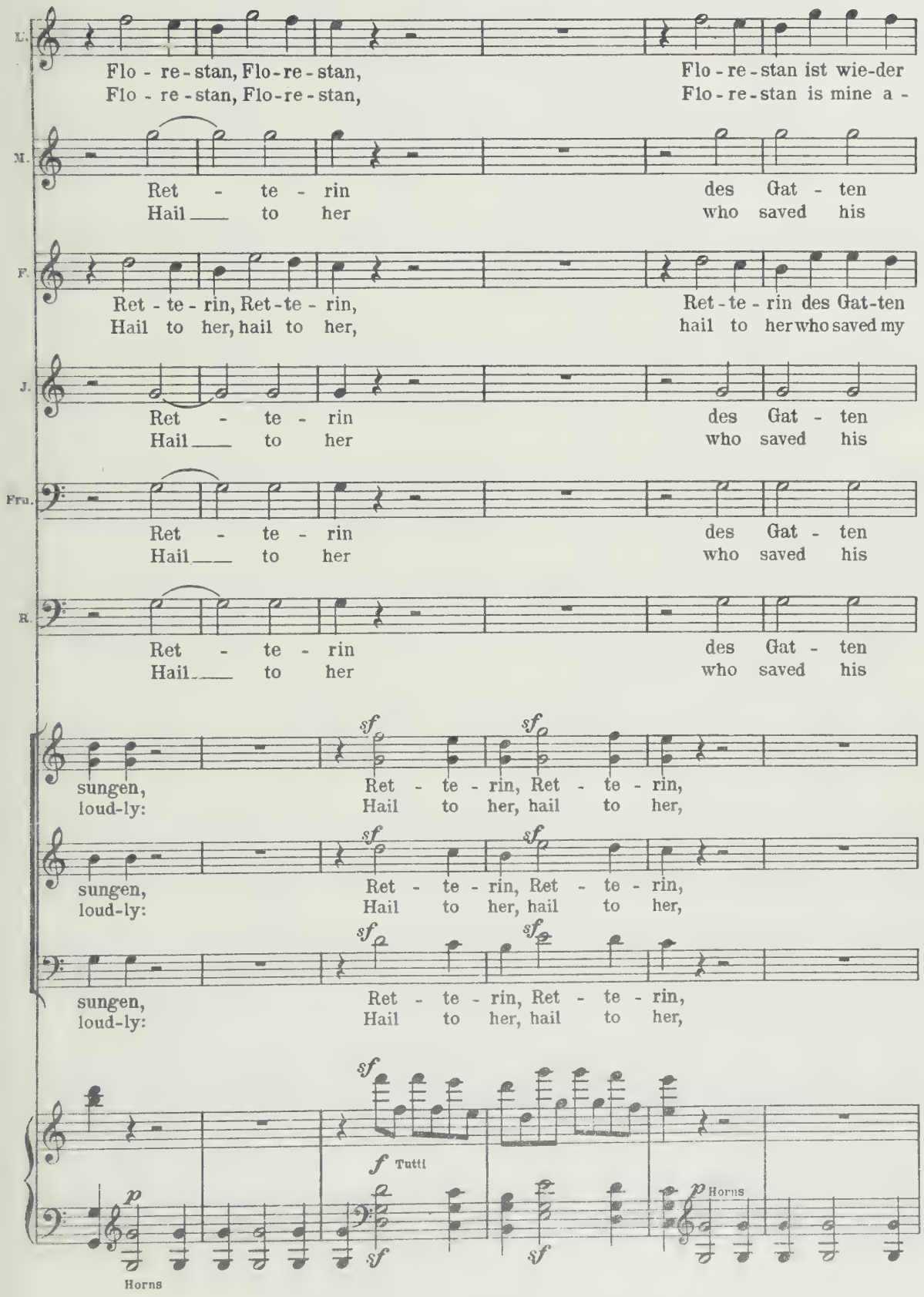

L.
lie - - bend ist es mir ge - lun - gen, dich aus
Lov - - ing thee I came de - vout - ly To un -
M.
lie - - bend ist es ihr ge - lun - gen, ihn aus
Lov - - ing him she came de - vout - ly To un -
F.
lie - - bend ist es dir ge - lun - gen, mich aus
Lov - - ing me thou cam'st de - vout - ly To un -
J.
lie - - bend ist es ihr ge - lun - gen, ihn aus
Lov - - ing him she came de - vout - ly To un -
Frn.
lie - - bend ist es ihr ge - lun - gen, ihn aus
Lov - - ing him she came de - vout - ly To un -
R.
lie - - bend ist es ihr ge - lun - gen, ihn aus
Lov - - ing him she came de - vout - ly To un -
- - - - - te - rin des Gat - ten sein, des Gat - ten
to her who saved his life, who saved his
- - - - - te - rin des Gat - ten sein, des Gat - ten
to her who saved his life, who saved his
- - - - - te - rin des Gat - ten sein, des Gat - ten
to her who saved his life, who saved his
ff
sf
sf

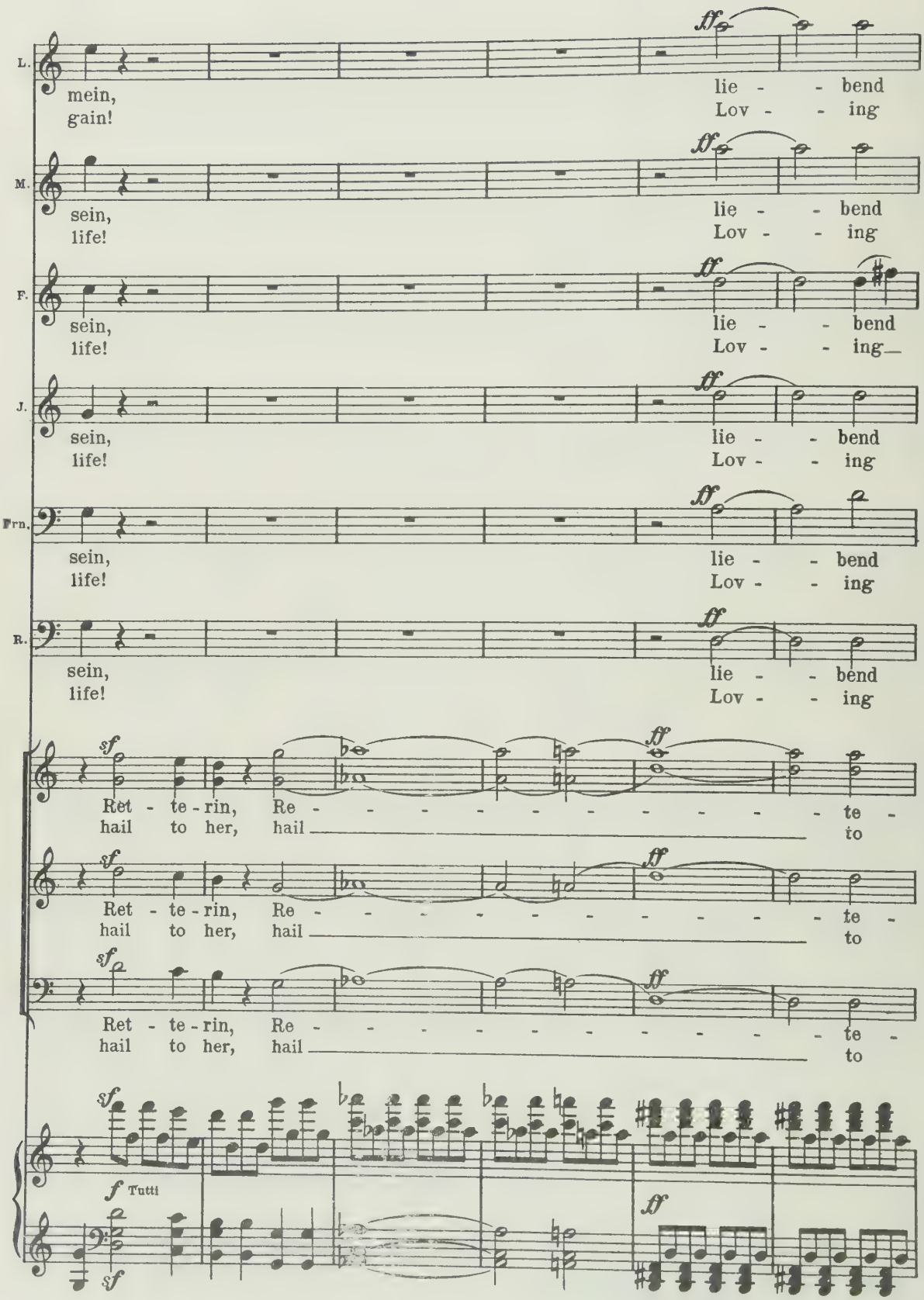

L.
Ket - ten zu be - frei'n.
loose thy wear - y chain.
M.
Ket - ten zu be - frei'n.
loose his wear - y chain.
F.
Ket - ten zu be - frei'n.
loose my wear - y chain.
J.
Ket - ten zu be - frei'n.
loose his wear - y chain.
Trn.
Ket - ten zu be - frei'n.
loose his wear - y chain.
B.
Ket - ten zu be - frei'n.
loose his wear - y chain.
sein, Ret-te - rin des Gat - - ten sein.
life! Hail to her who saved his life!
sein, Ret-te - rin des Gat - - ten sein.
life! Hail to her who saved his life!
sf
Nie wird es zu hoch be-sungen,
Ne'er can praises ring too loudly,
sein, Ret-te - rin des Gat - - ten sein.
life! Hail to her who saved his life!
sf
sf
Basses & Bssn.

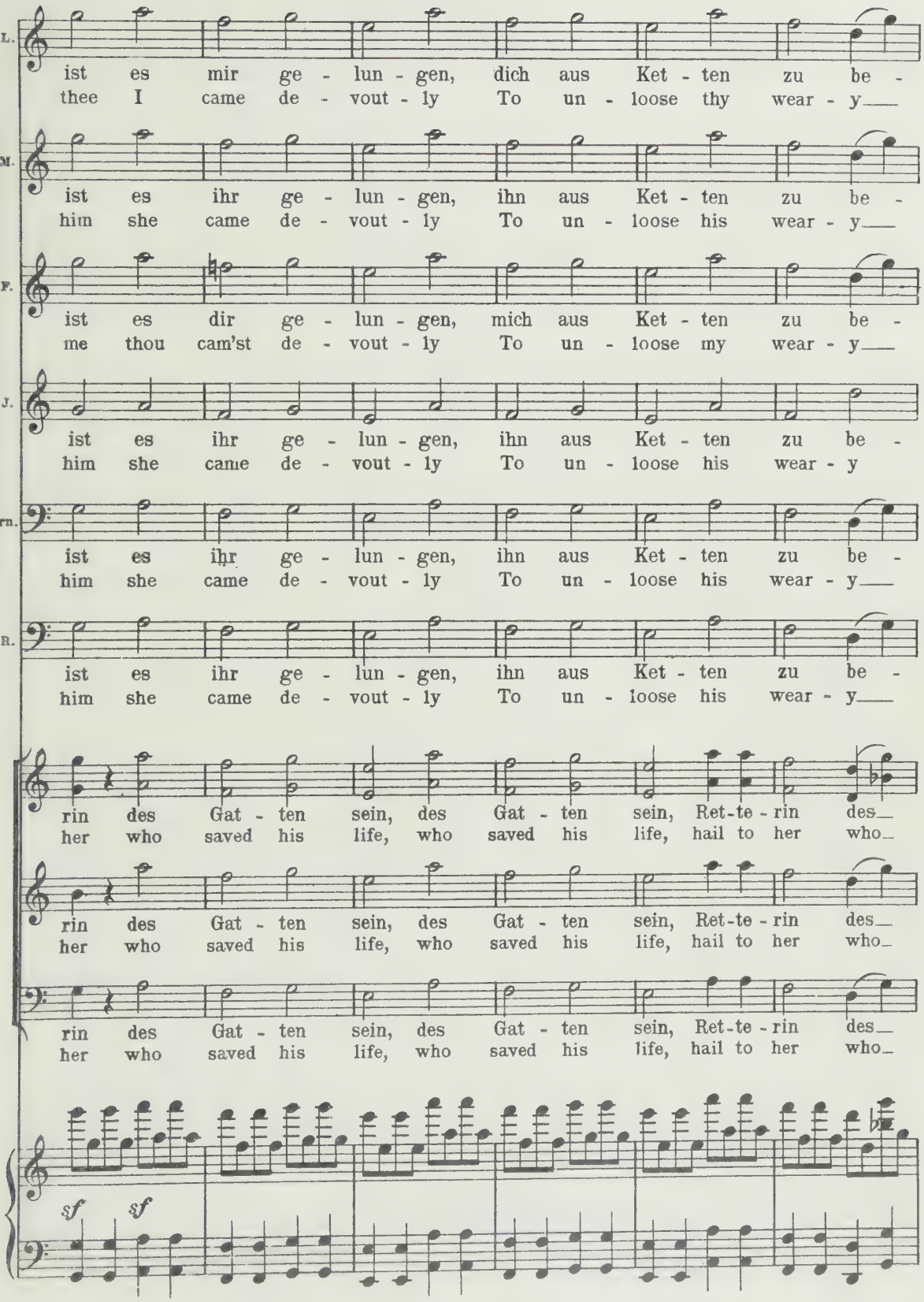

Nie wird es zu hoch be-sun-gen, Ret - te-rin des
Ne'er can praises ring too loud-ly: Hail to her who
Ret - te-rin des Gat-ten sein,
Hail to her who saved his life!
nie wird es zu hoch be-sun-gen, Ret - te-rin des
Ne'er can praises ring too loud-ly: Hail to her who
Nie wird es zu hoch be-sun-gen, Ret - te-rin des
Ne'er can praises ring too loud-ly: Hail to her who
Tutti
Leonora.
Lie - bend sei es hoch be -
Lov - ing ring my song, and
Marcelline.
Nie wird es zu hoch be -
Ne'er can prais-es ring too
Florestan.
Nie wird es zu hoch be -
Ne'er can prais-es ring too
Jaquino.
Nie wird es zu hoch be -
Ne'er can praises ring too
Fernando.
Nie wird es zu hoch be -
Ne'er can praises ring too
Rocco.
Nie wird es zu hoch be -
Ne'er can praises ring too
Gat - ten sein, Ret - te-rin des Gat - ten sein.
saved his life, hail to her who saved his life!
Gat - ten sein, Ret - te-rin des Gat - ten sein.
saved his life, hail to her who saved his life!
Gat - ten sein, Ret - te-rin des Gat - ten sein.
saved his life, hail to her who saved his life!
Horns
p dolce
Bass.

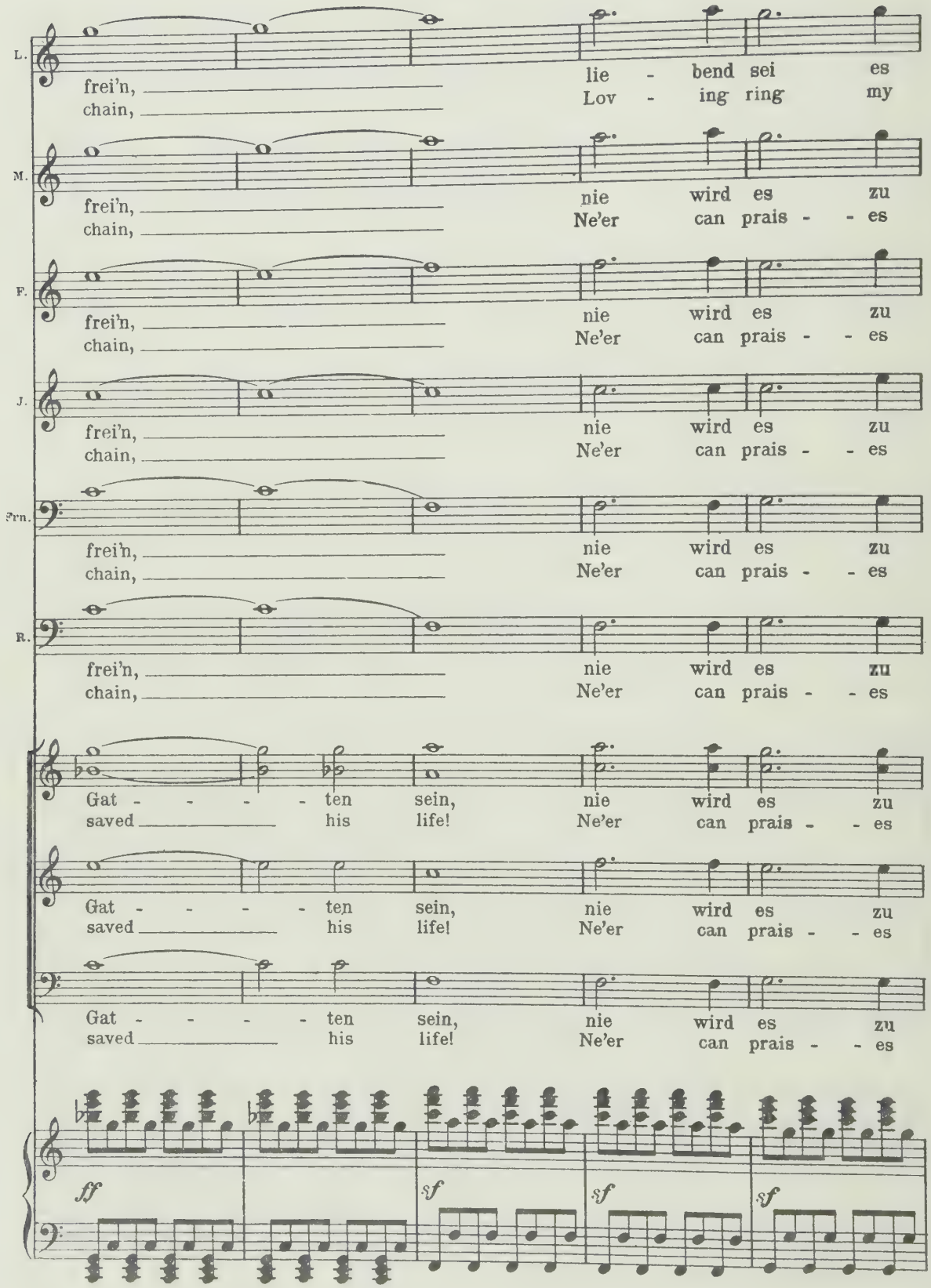

L.
sun-gen, loud-ly:
Flo - re-stan ist wie-der mein, Flo - re-stan is mine a - gain!
M.
sun-gen, loud-ly:
Ret - te-rin des Gat-ten sein, Hail to her who saved his life!
F.
sun-gen, loud-ly:
Ret - te-rin des Gat-ten sein, Hail to her who saved my life!
J.
sun-gen, loud-ly:
Ret - te-rin des Gat-ten sein, Hail to her who saved his life!
Frn.
sun-gen, loud-ly:
Ret - te-rin des Gat-ten sein, Hail to her who saved his life!
R.
sun-gen, loud-ly:
Ret - te-rin des Gat-ten sein, Hail to her who saved his life!
f
Wer ein hol-des Weib er-run-gen, Ev-'ry man will join us proudly,
stimm' in Who has
Tutti
Horns
p
Bssn.
Tutti

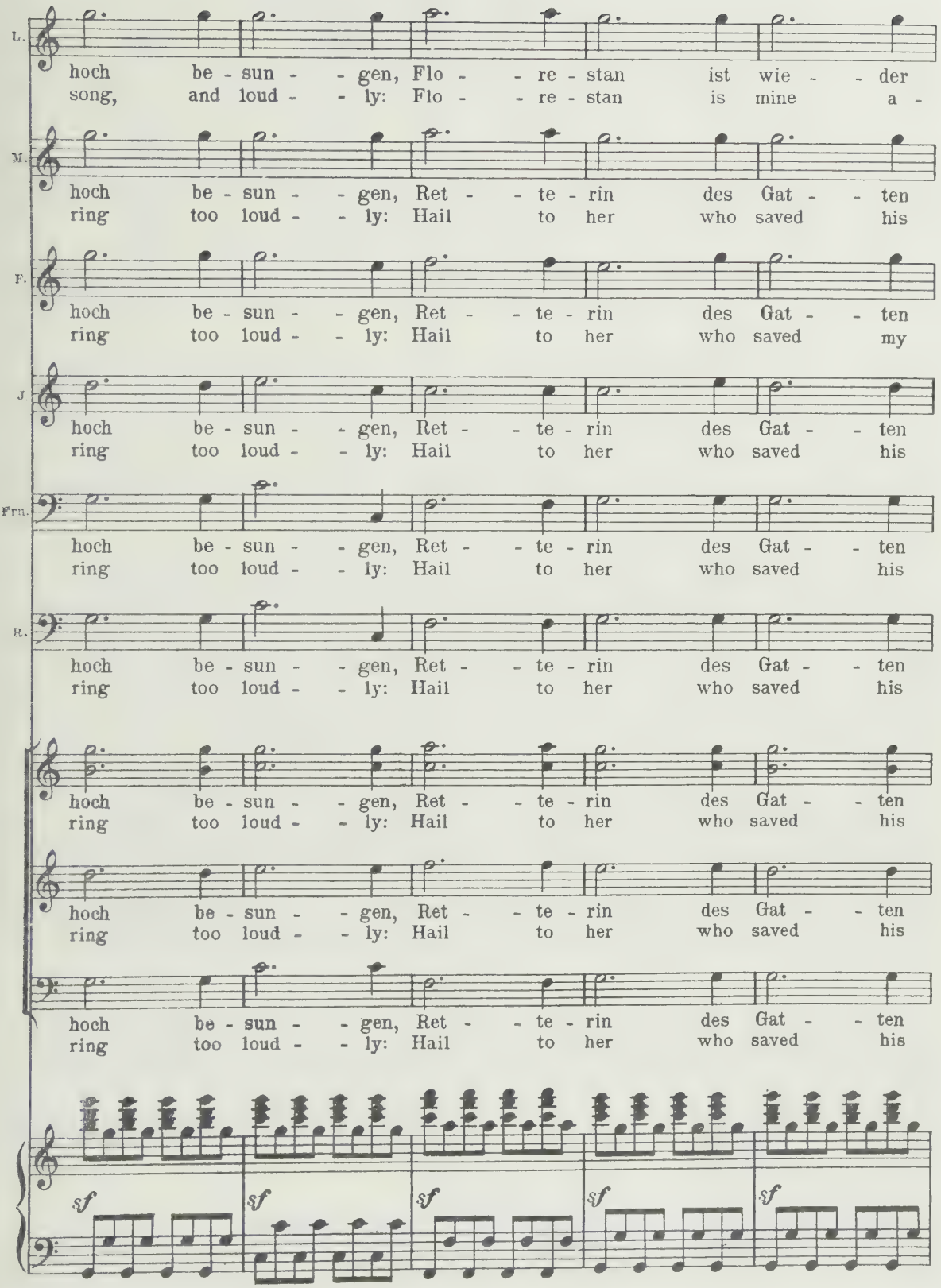

L.
M.
F.
J.
Frn.
R.
p cresc. f
lie - bend sei es hoch be - sun-gen,
Lov - ing ring my song, and loud-ly:
nie ___ wird es zu hoch be - sun-gen,
Ne'er ___ can prais-es ring too loud-ly:
un-sern Ju-bel ein,
won a no-ble wife;
nie wird es zu hoch be -
Ne'er can praises ring too
Horns & Bssn.
Tutti

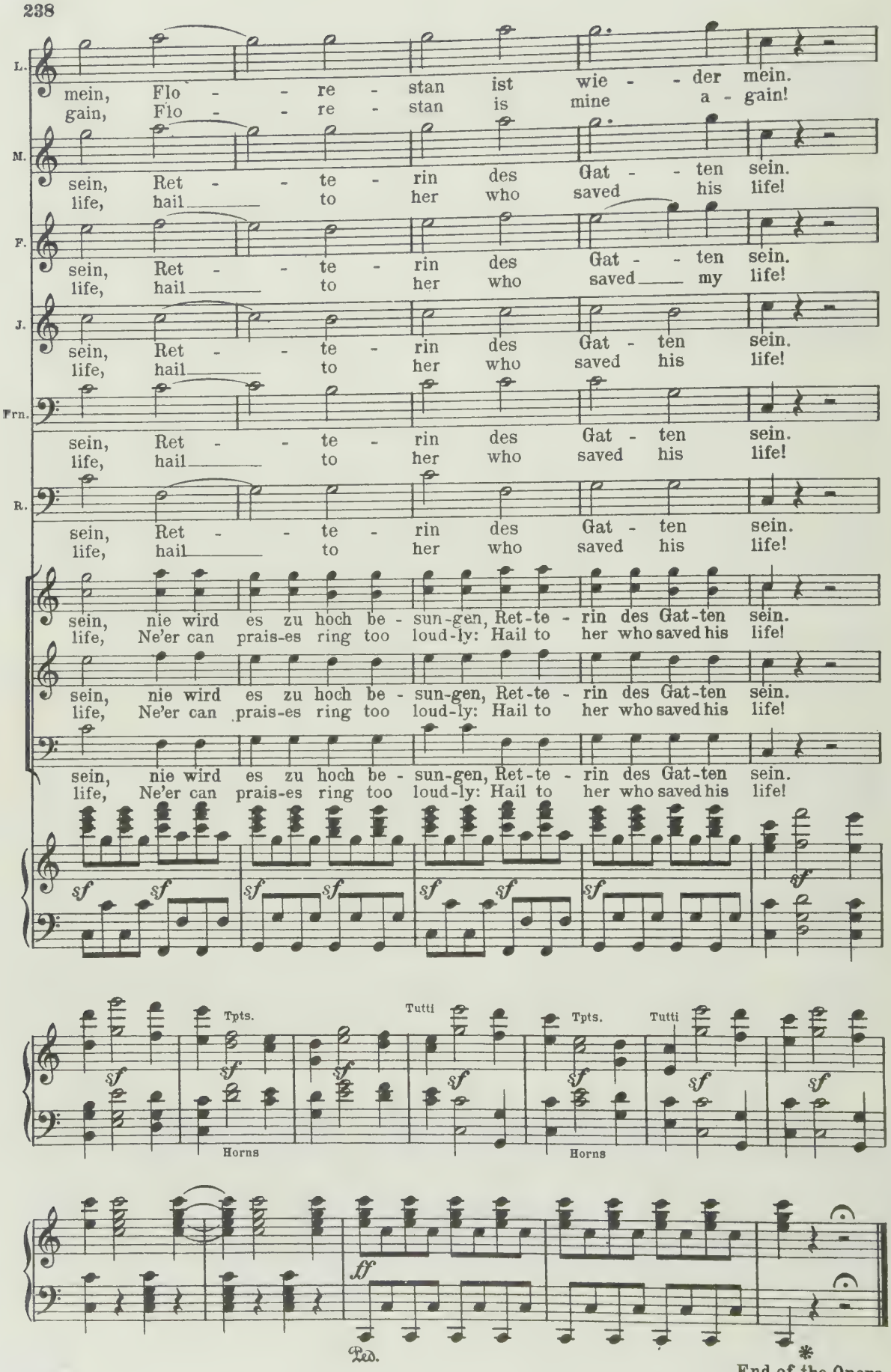

L.
Flo - re - stan, Flo - re - stan,
Flo - re - stan, Flo - re - stan,
Flo - re - stan ist wie - der
Flo - re - stan is mine a -
M.
Ret - te - rin
Hail to her
des Gat - ten
who saved his
F.
Ret - te - rin, Ret - te - rin,
Hail to her, hail to her,
Ret - te - rin des Gat - ten
hail to her who saved my
J.
Ret - te - rin
Hail to her
des Gat - ten
who saved his
Fru.
Ret - te - rin
Hail to her
des Gat - ten
who saved his
R.
Ret - te - rin
Hail to her
des Gat - ten
who saved his
sungen,
loud-ly:
sf
Ret - te - rin, Ret - te - rin,
Hail to her, hail to her,
sungen,
loud-ly:
sf
Ret - te - rin, Ret - te - rin,
Hail to her, hail to her,
sungen,
loud-ly:
sf
Ret - te - rin, Ret - te - rin,
Hail to her, hail to her,
sf
f Tutti
p
Horns
sf
sf
p Horns


L.
mein,
gain!
lie - - bend
Lov - - ing
M.
sein,
life!
lie - - bend
Lov - - ing
F.
sein,
life!
lie - - bend
Lov - - ing
J.
sein,
life!
lie - - bend
Lov - - ing
Frn.
sein,
life!
lie - - bend
Lov - - ing
R.
sein,
life!
lie - - bend
Lov - - ing
Ret - te - rin,
hail to her,
Re - - - - - - - - - - te -
hail
to
Ret - te - rin,
hail to her,
Re - - - - - - - - - - te -
hail
to
Ret - te - rin,
hail to her,
Re - - - - - - - - - - te -
hail
to
Tutti


L.
ist es mir ge - lun - gen, dich aus Ket - ten zu be -
thee I came de - vout - ly To un - loose thy wear - y
M.
ist es ihr ge - lun - gen, ihn aus Ket - ten zu be -
him she came de - vout - ly To un - loose his wear - y
F.
ist es dir ge - lun - gen, mich aus Ket - ten zu be -
me thou cam'st de - vout - ly To un - loose my wear - y
J.
ist es ihr ge - lun - gen, ihn aus Ket - ten zu be -
him she came de - vout - ly To un - loose his wear - y
Frn.
ist es ihr ge - lun - gen, ihn aus Ket - ten zu be -
him she came de - vout - ly To un - loose his wear - y
R.
ist es ihr ge - lun - gen, ihn aus Ket - ten zu be -
him she came de - vout - ly To un - loose his wear - y
rin des Gat - ten sein, des Gat - ten sein, Ret-te - rin des
her who saved his life, who saved his life, hail to her who
rin des Gat - ten sein, des Gat - ten sein, Ret-te - rin des
her who saved his life, who saved his life, hail to her who
rin des Gat - ten sein, des Gat - ten sein, Ret-te - rin des
her who saved his life, who saved his life, hail to her who
sf sf


L.
frei'n, chain,
lie - bend sei es
Lov - ing ring my
M.
frei'n, chain,
nie wird es zu
Ne'er can prais - - es
F.
frei'n, chain,
nie wird es zu
Ne'er can prais - - es
J.
frei'n, chain,
nie wird es zu
Ne'er can prais - - es
Prn.
frei'n, chain,
nie wird es zu
Ne'er can prais - - es
R.
frei'n, chain,
nie wird es zu
Ne'er can prais - - es
Gat - - - - - ten sein, saved his life!
nie wird es zu
Ne'er can prais - - es
Gat - - - - - ten sein, saved his life!
nie wird es zu
Ne'er can prais - - es
Gat - - - - - ten sein, saved his life!
nie wird es zu
Ne'er can prais - - es
ff
sf
sf
sf


L.
hoch be - sun - - gen, Flo - - re - stan ist wie - - der
song, and loud - - ly: Flo - - re - stan is mine a -
M.
hoch be - sun - - gen, Ret - - te - rin des Gat - - ten
ring too loud - - ly: Hail to her who saved his
F.
hoch be - sun - - gen, Ret - - te - rin des Gat - - ten
ring too loud - - ly: Hail to her who saved my
J
hoch be - sun - - gen, Ret - - te - rin des Gat - - ten
ring too loud - - ly: Hail to her who saved his
Frn.
hoch be - sun - - gen, Ret - - te - rin des Gat - - ten
ring too loud - - ly: Hail to her who saved his
R.
hoch be - sun - - gen, Ret - - te - rin des Gat - - ten
ring too loud - - ly: Hail to her who saved his
hoch be - sun - - gen, Ret - - te - rin des Gat - - ten
ring too loud - - ly: Hail to her who saved his
hoch be - sun - - gen, Ret - - te - rin des Gat - - ten
ring too loud - - ly: Hail to her who saved his
hoch be - sun - - gen, Ret - - te - rin des Gat - - ten
ring too loud - - ly: Hail to her who saved his
sf sf sf sf sf

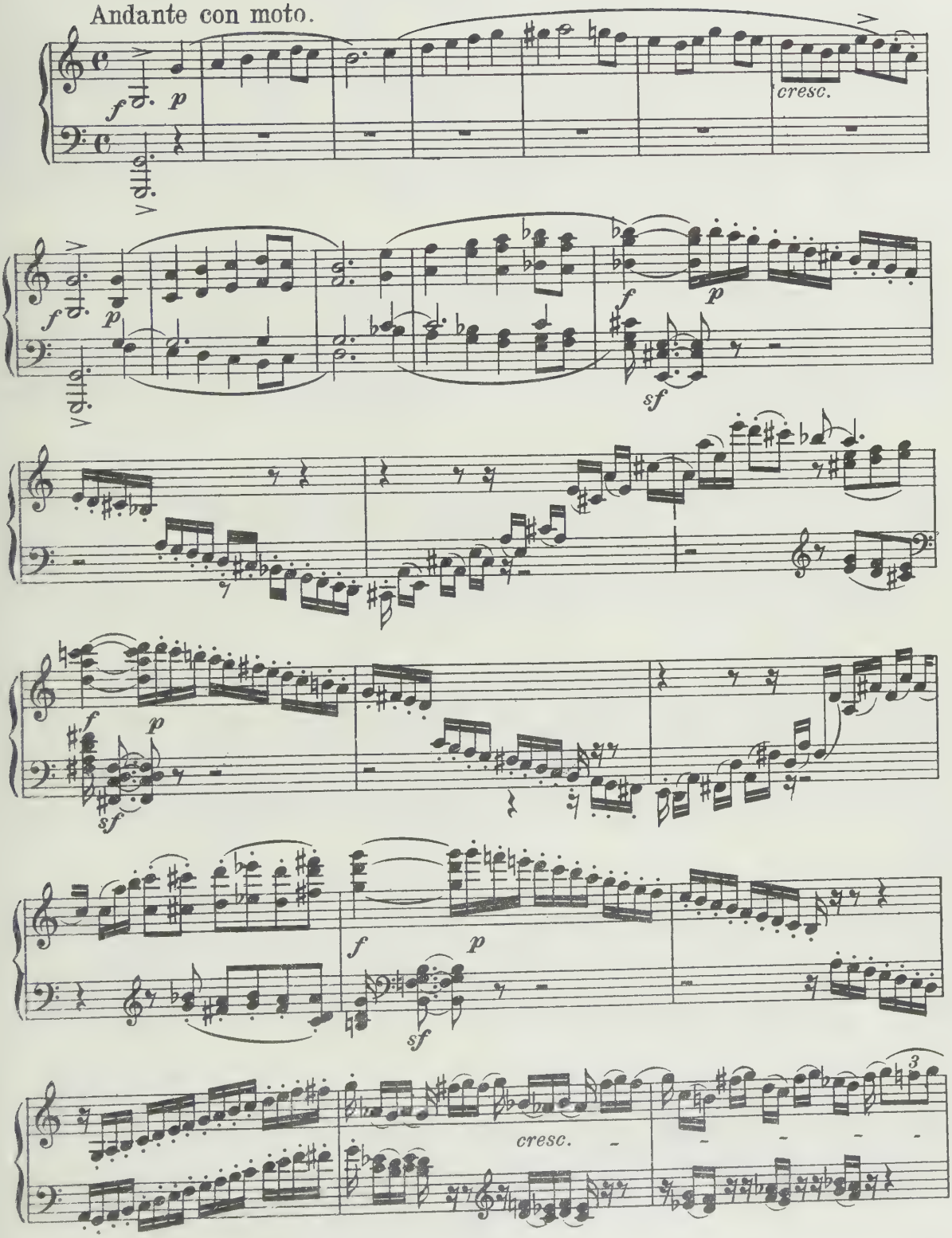


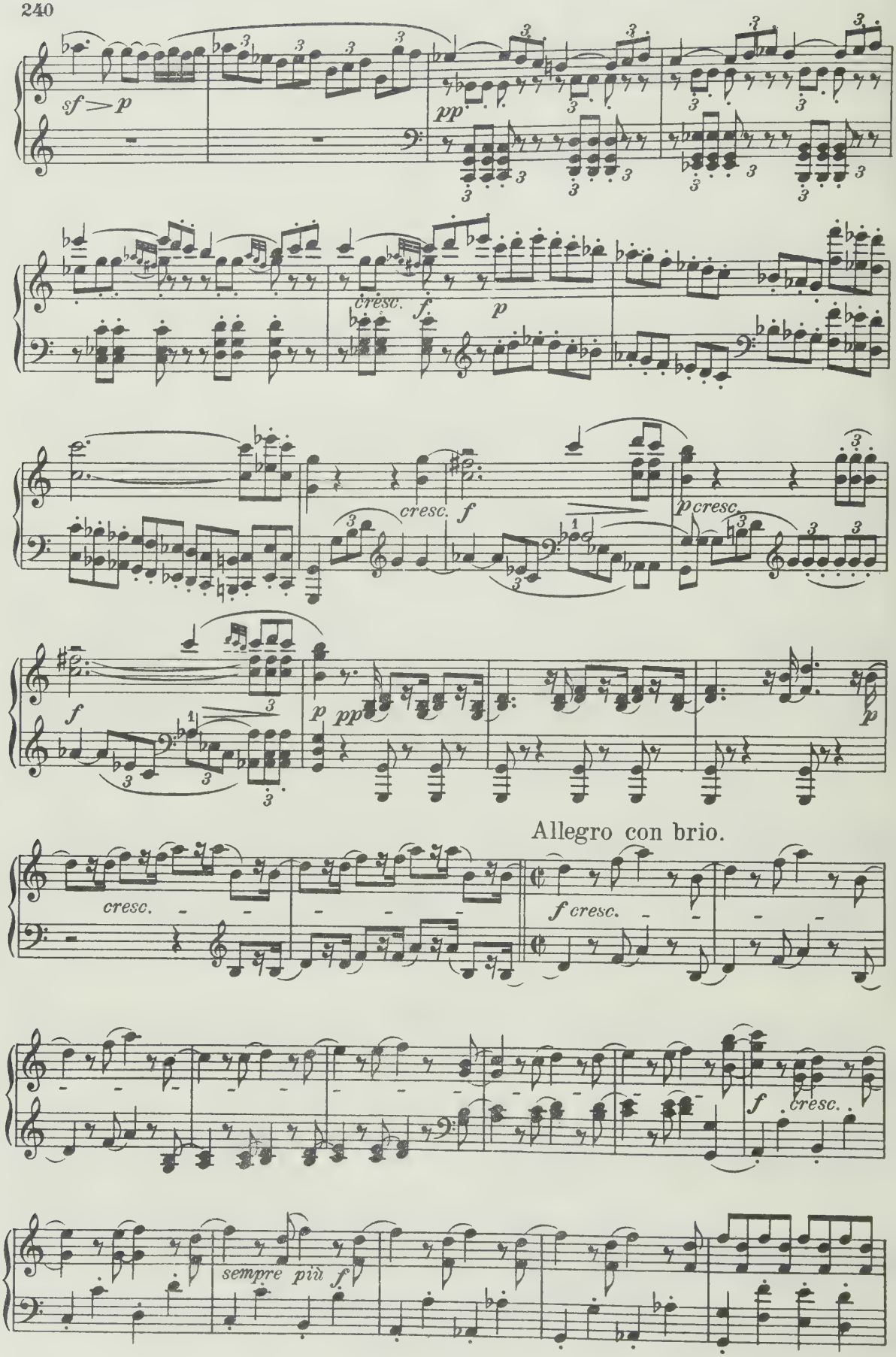
End of the Opera.

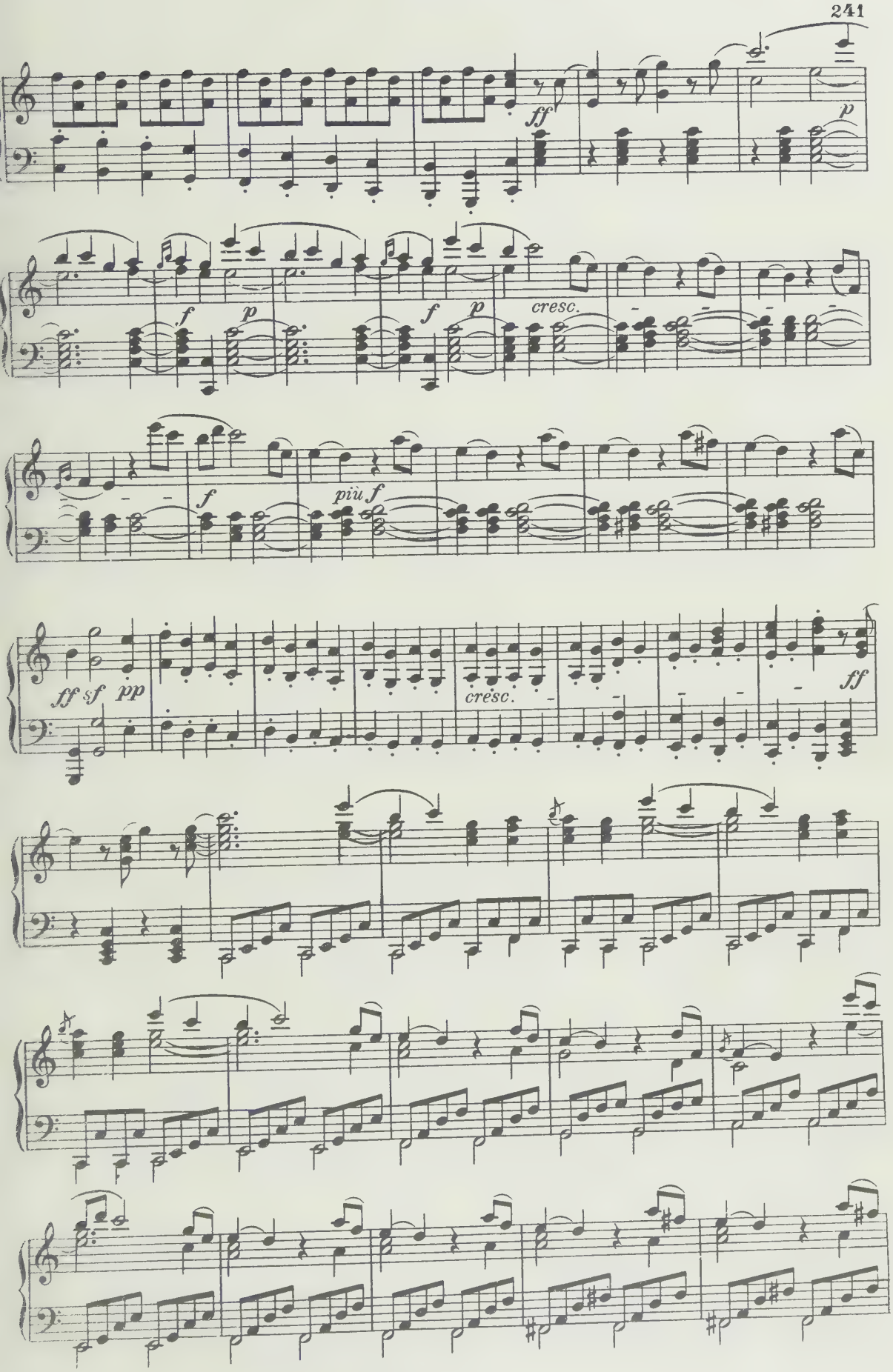
Leonore.

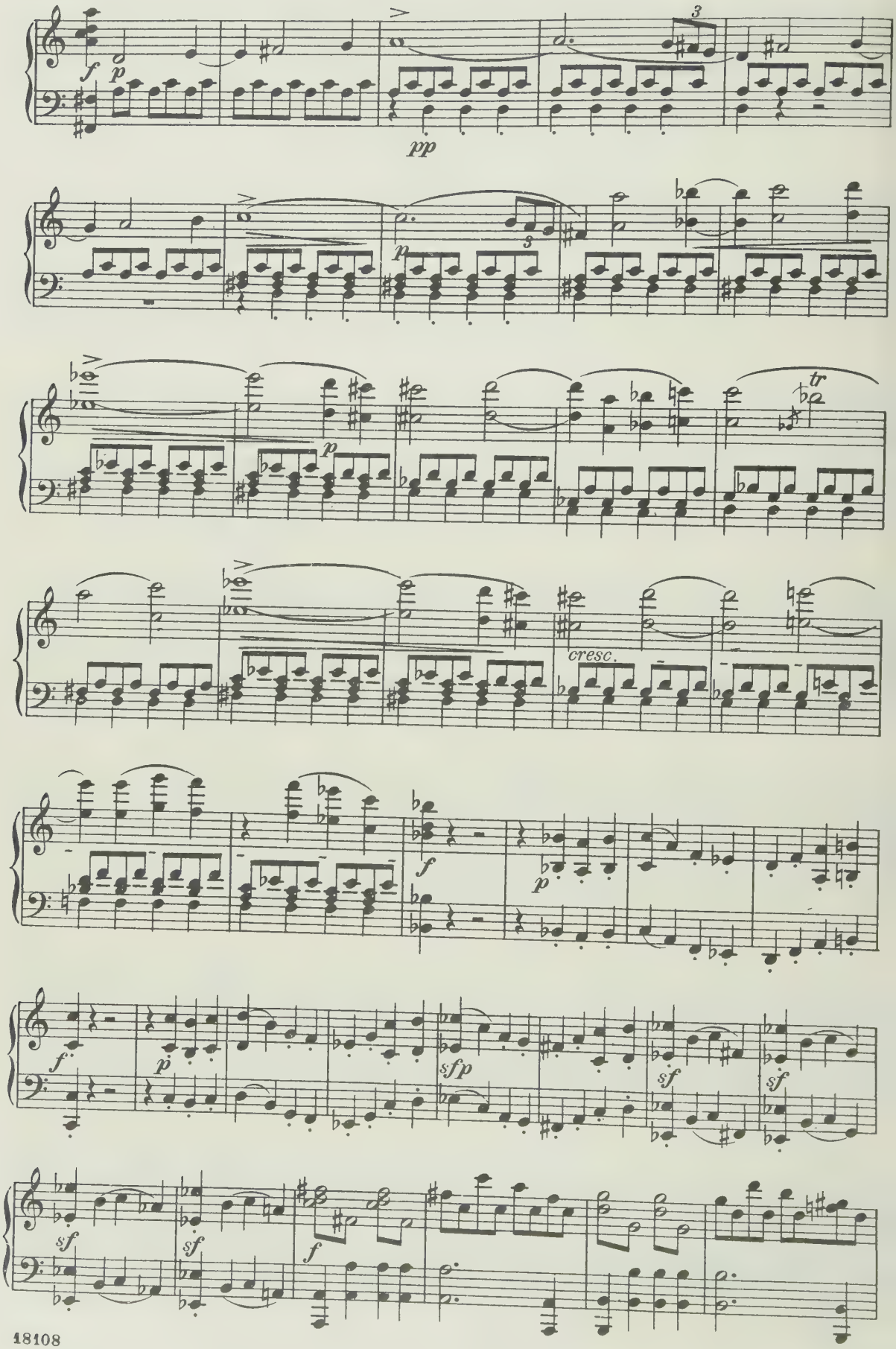
Overture No. 1.

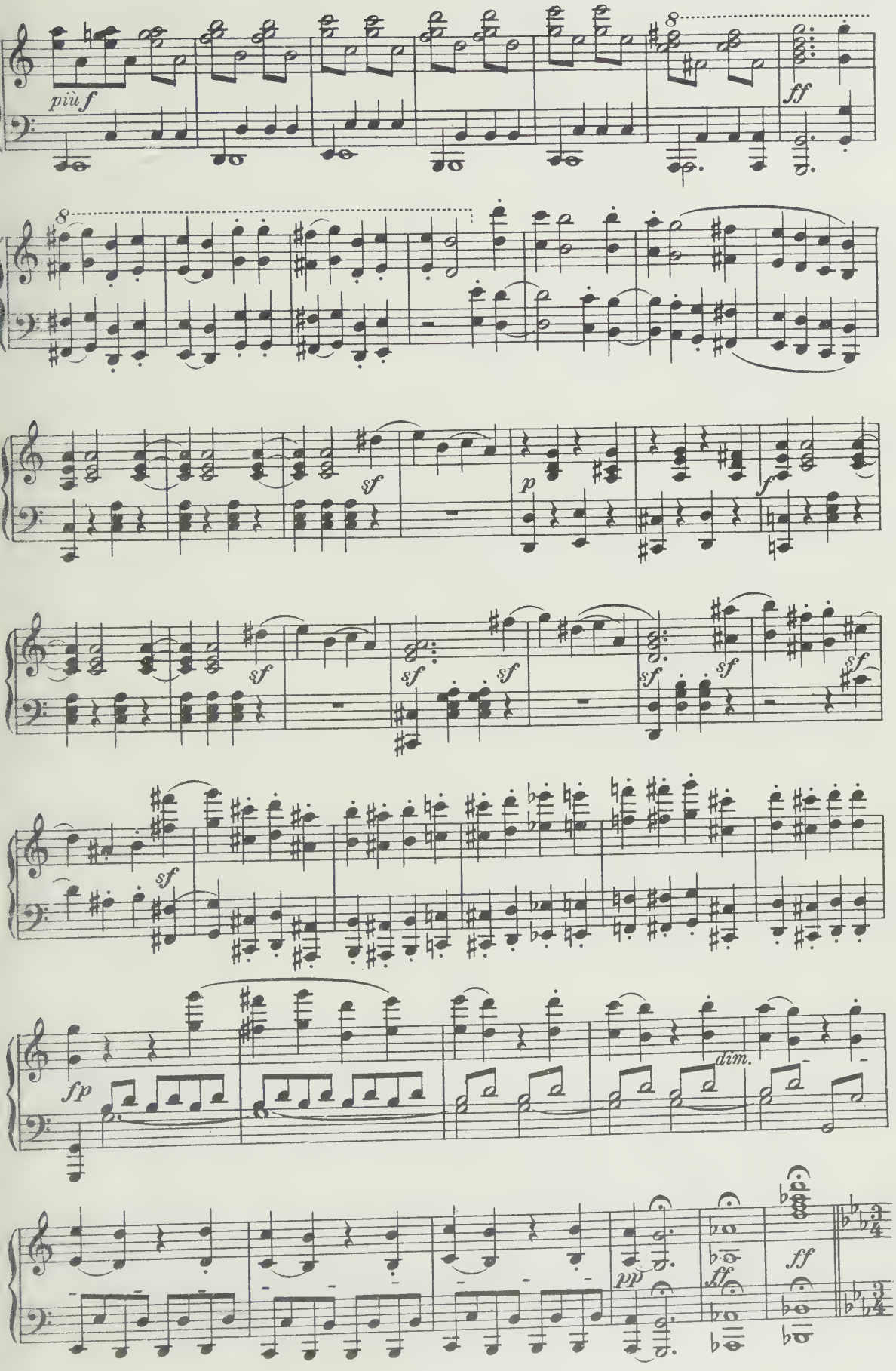
(Composed 1807.)

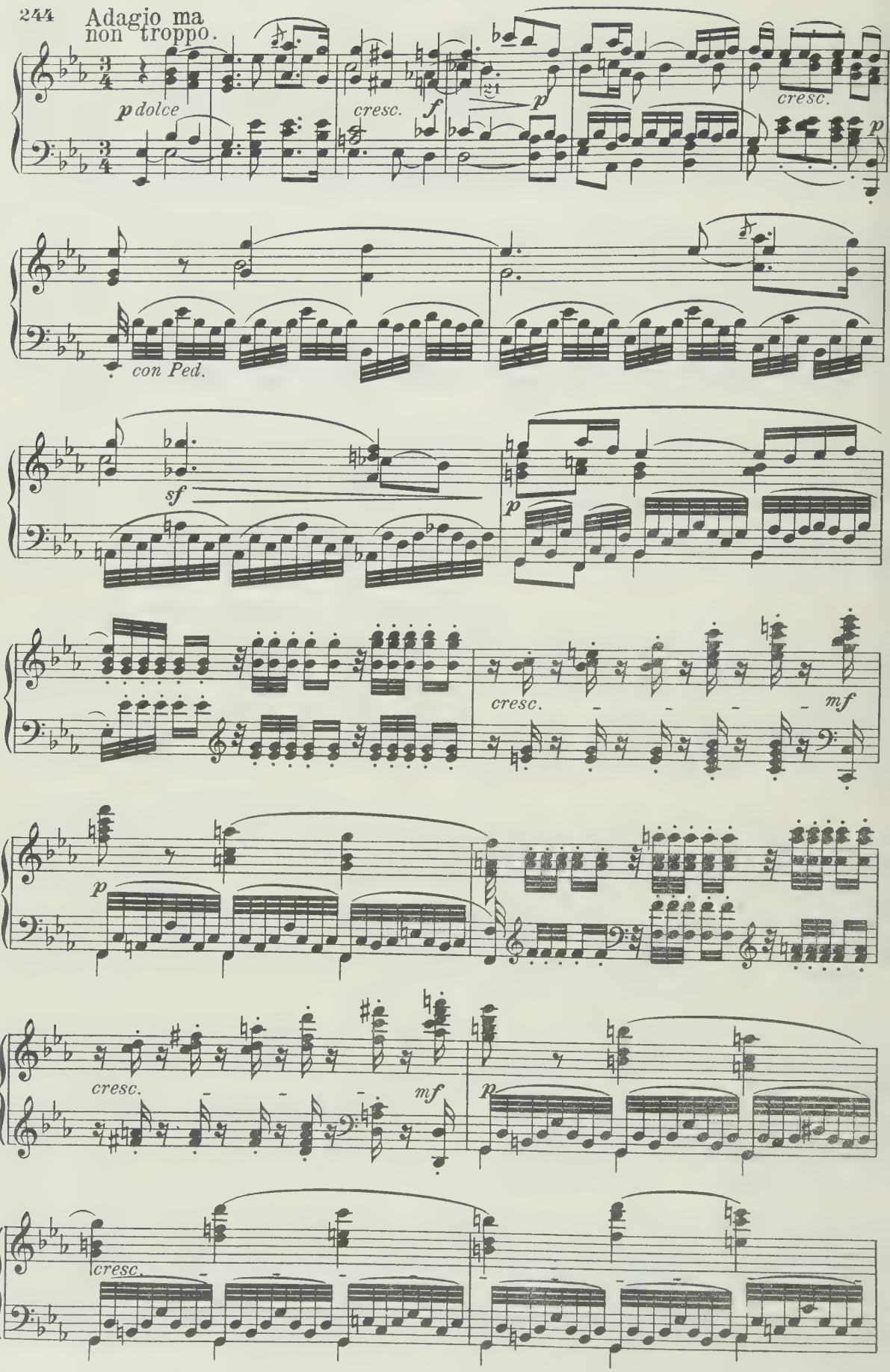


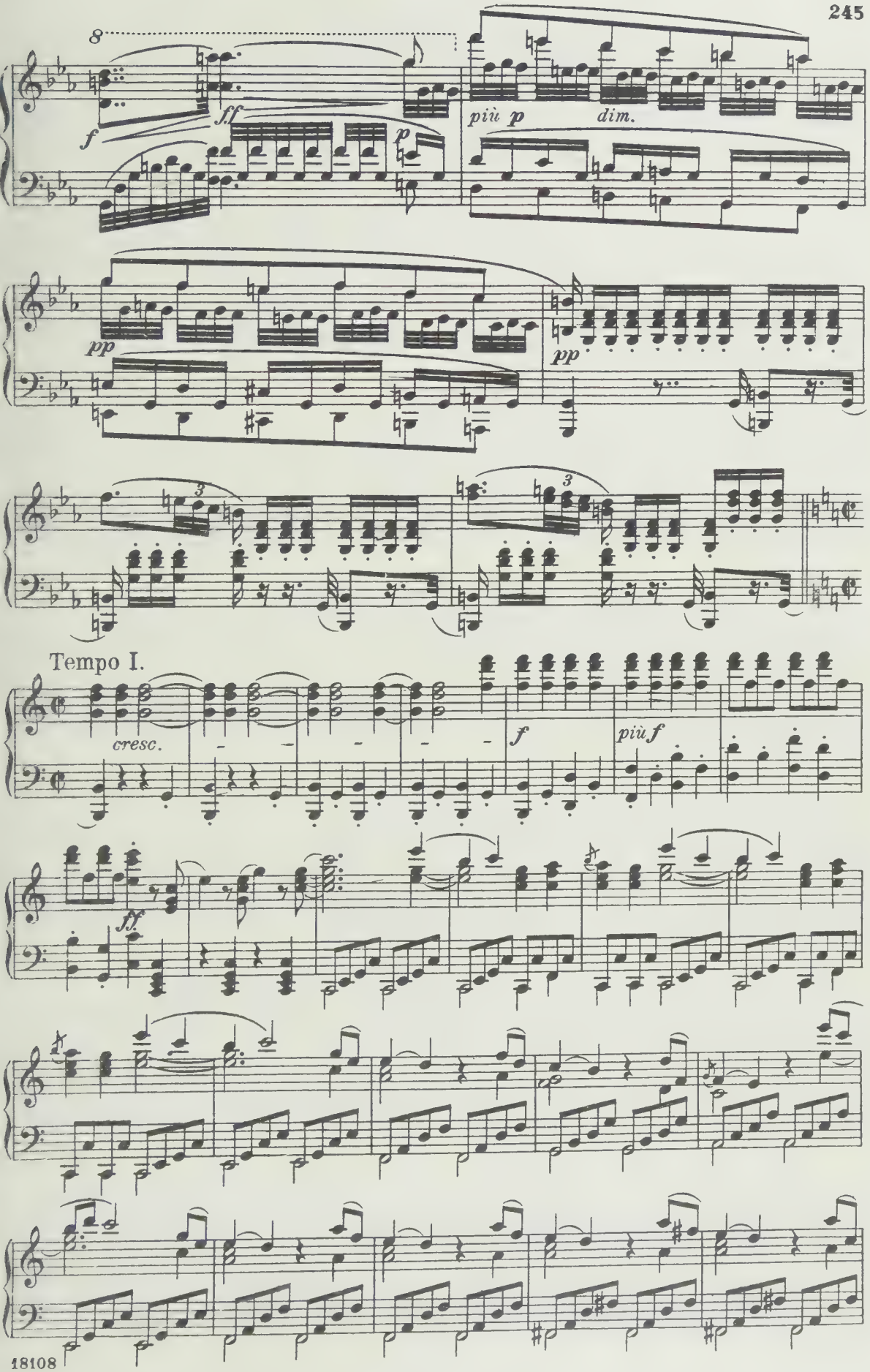

sf > p
pp
cresc.
f
p
cresc.
f
p cresc.
f
p
pp
p
Allegro con brio.
cresc.
f cresc.
f cresc.
sempre più f

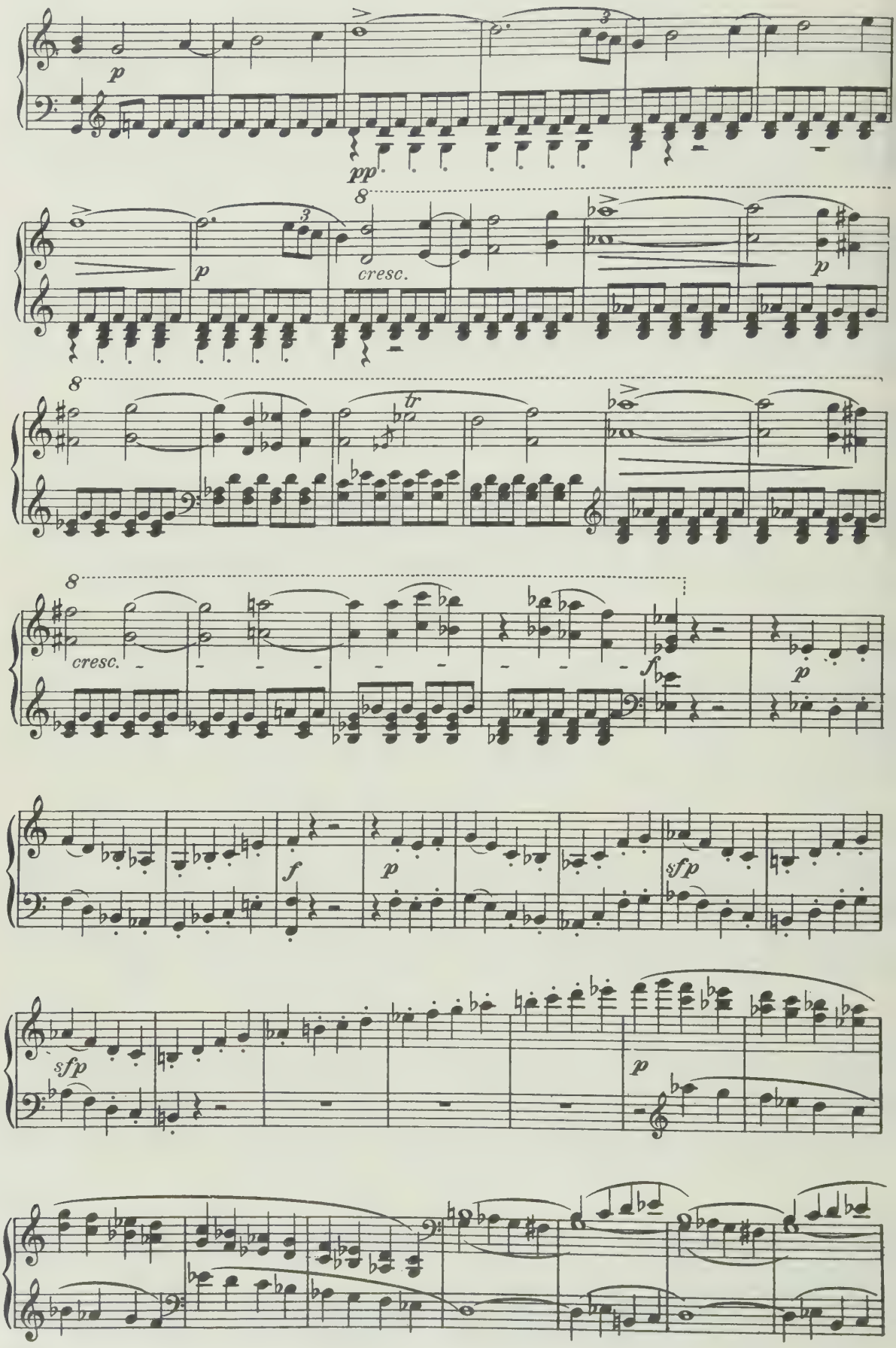

ff
p
f
p
f
p
cresc.
f
più f
ff sf pp
cresc.
ff

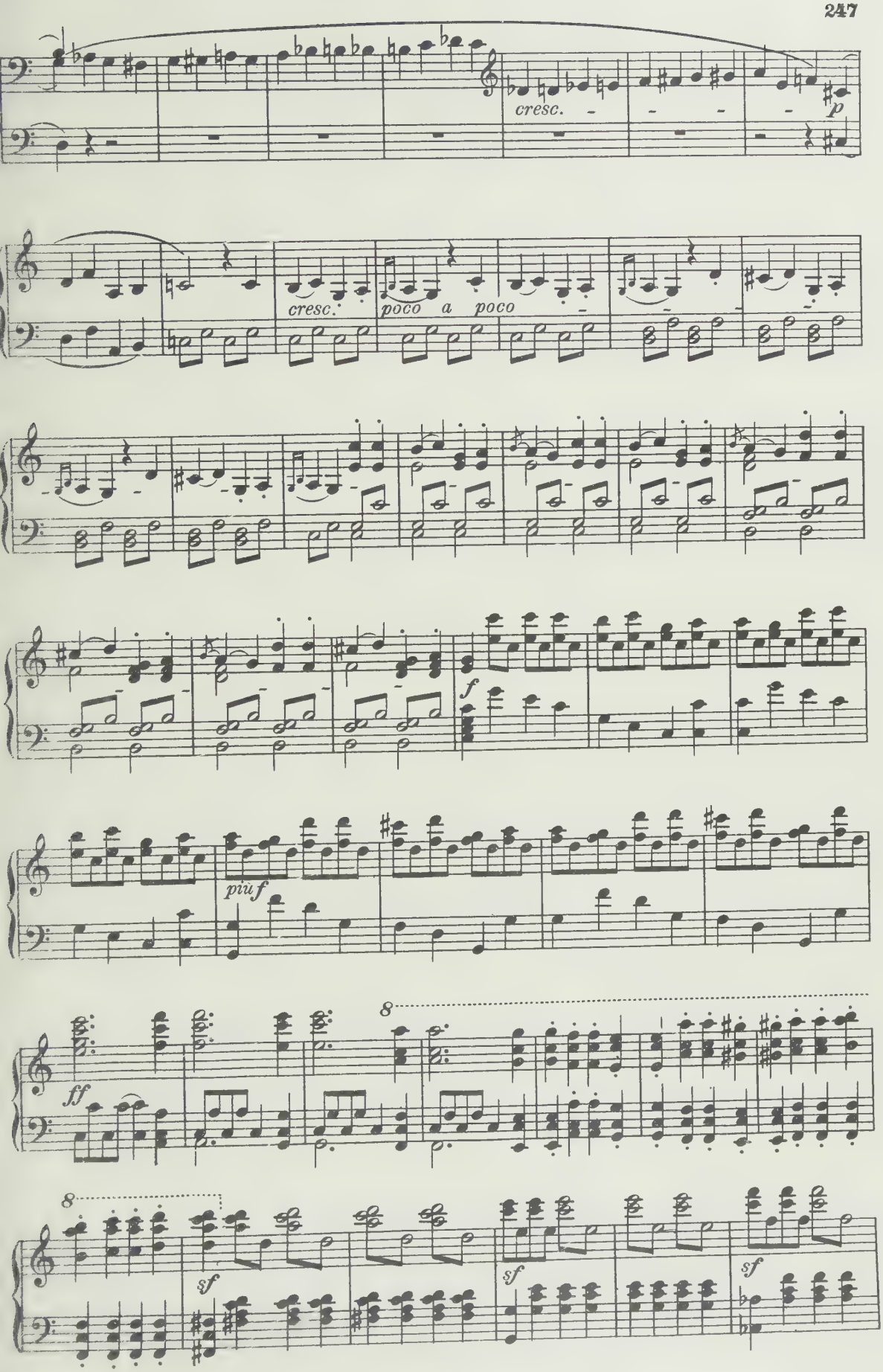

f
p
pp
3
p
3
p
tr
cresc.
f
p
f
p
sfp
sf
sf
sf
sf
f

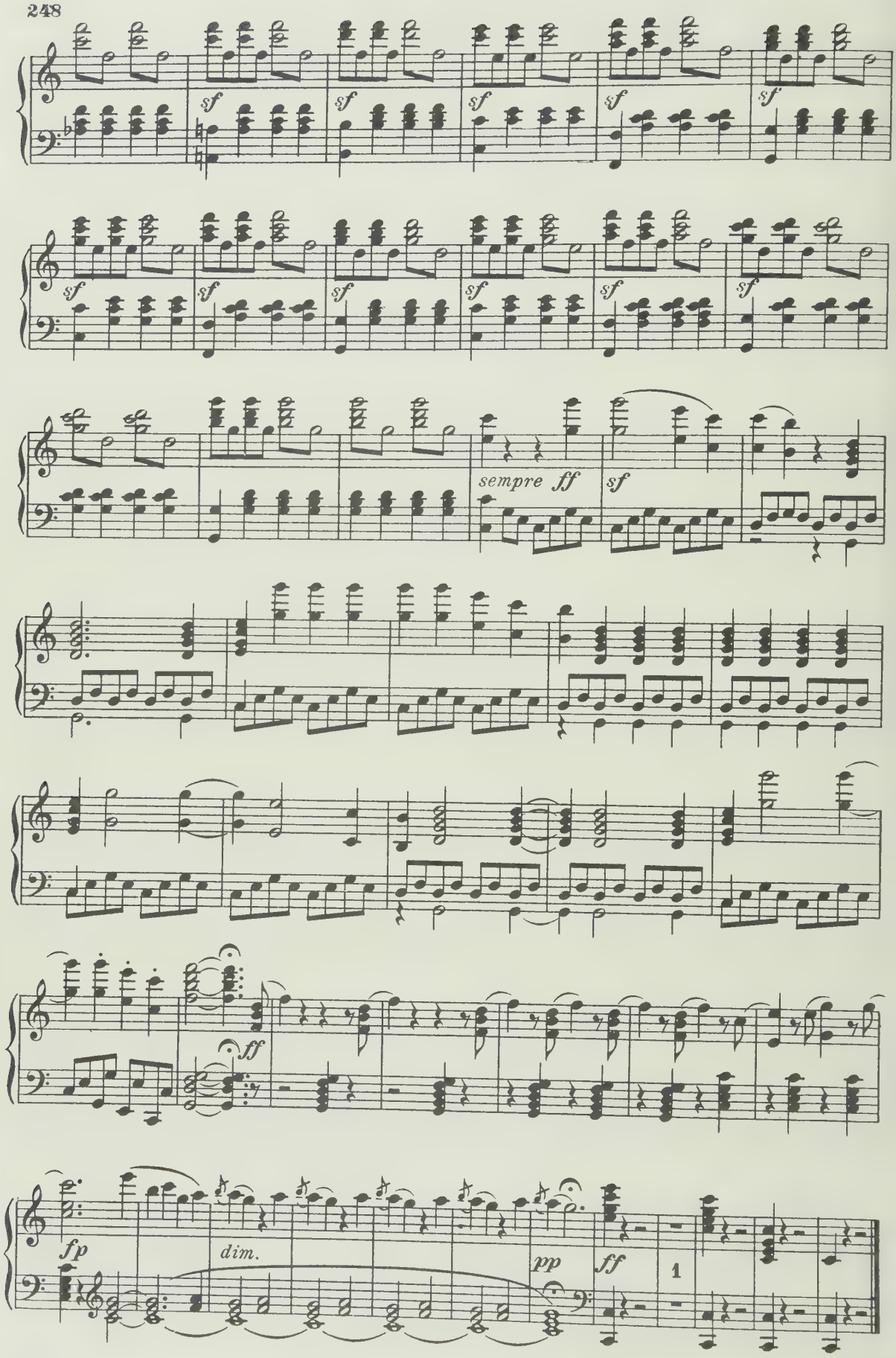

più f
ff
sf
p
f
sf
sf
sf
sf
sf
sf
fp
dim.
pp
ff
ff


Adagio ma non troppo.
p dolce
cresc.
f
p
cresc.
p
con Ped.
sf
p
cresc.
mf
p
cresc.
mf
p
cresc.


8
f
ff
p
più p
dim.
pp
pp
3
3
Tempo I.
cresc.
f
più f
ff


p
pp
cresc.
tr
f
sfp

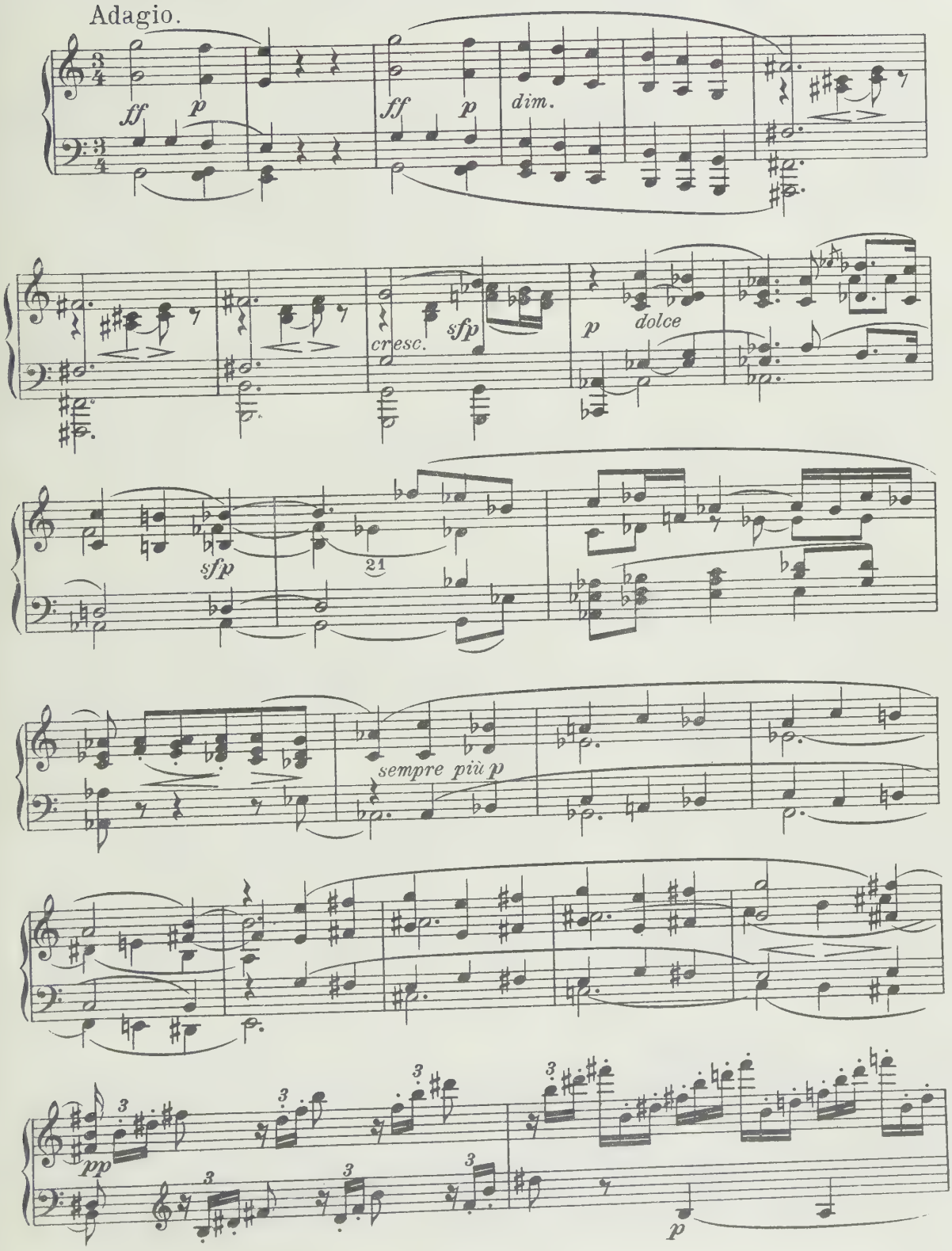

cresc.
p
cresc.
poco a poco
f
piu f
8
ff
8
sf
sf
sf

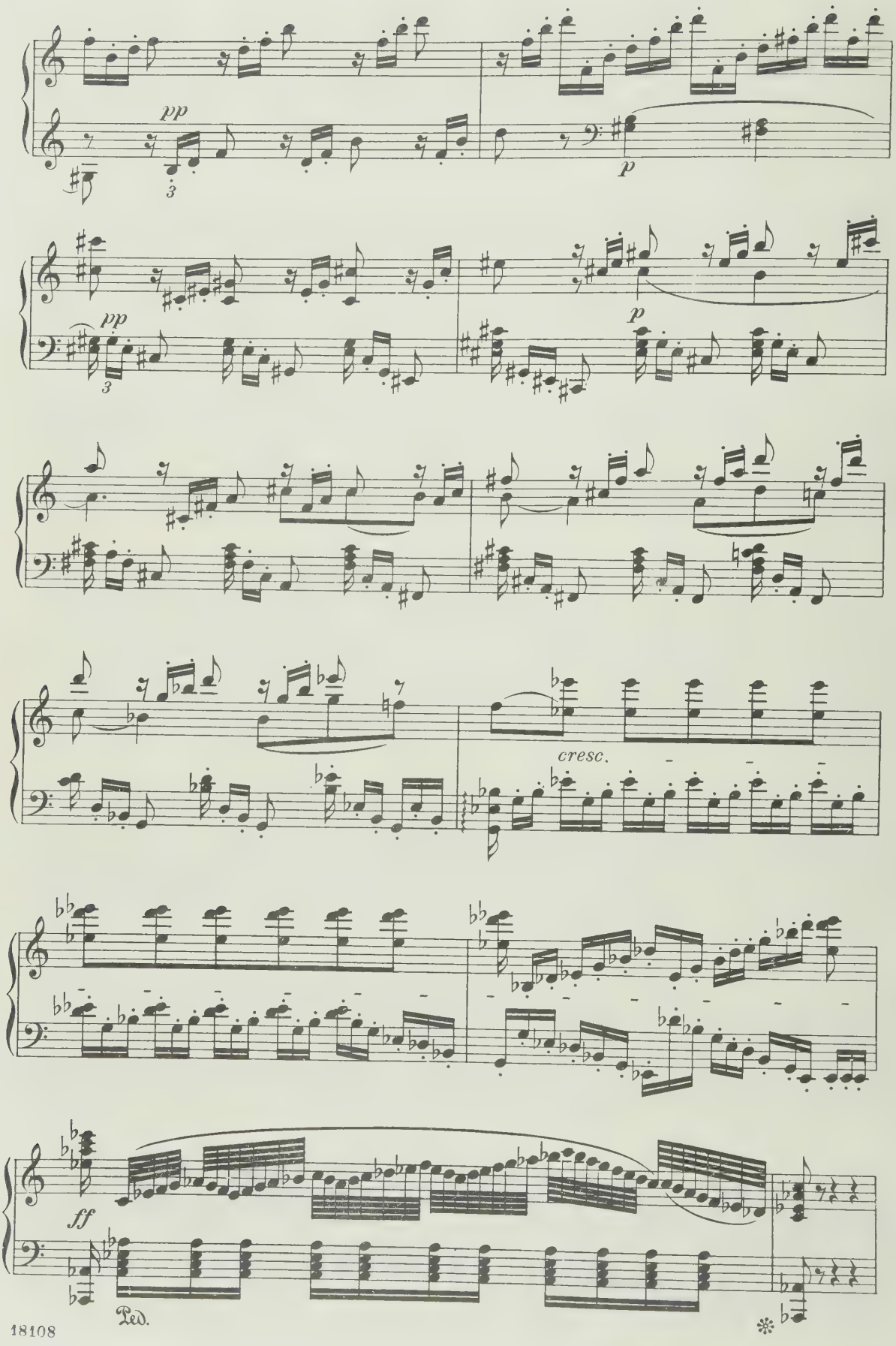

sf
sempre ff
sf
ff
fp
dim.
pp
ff
1

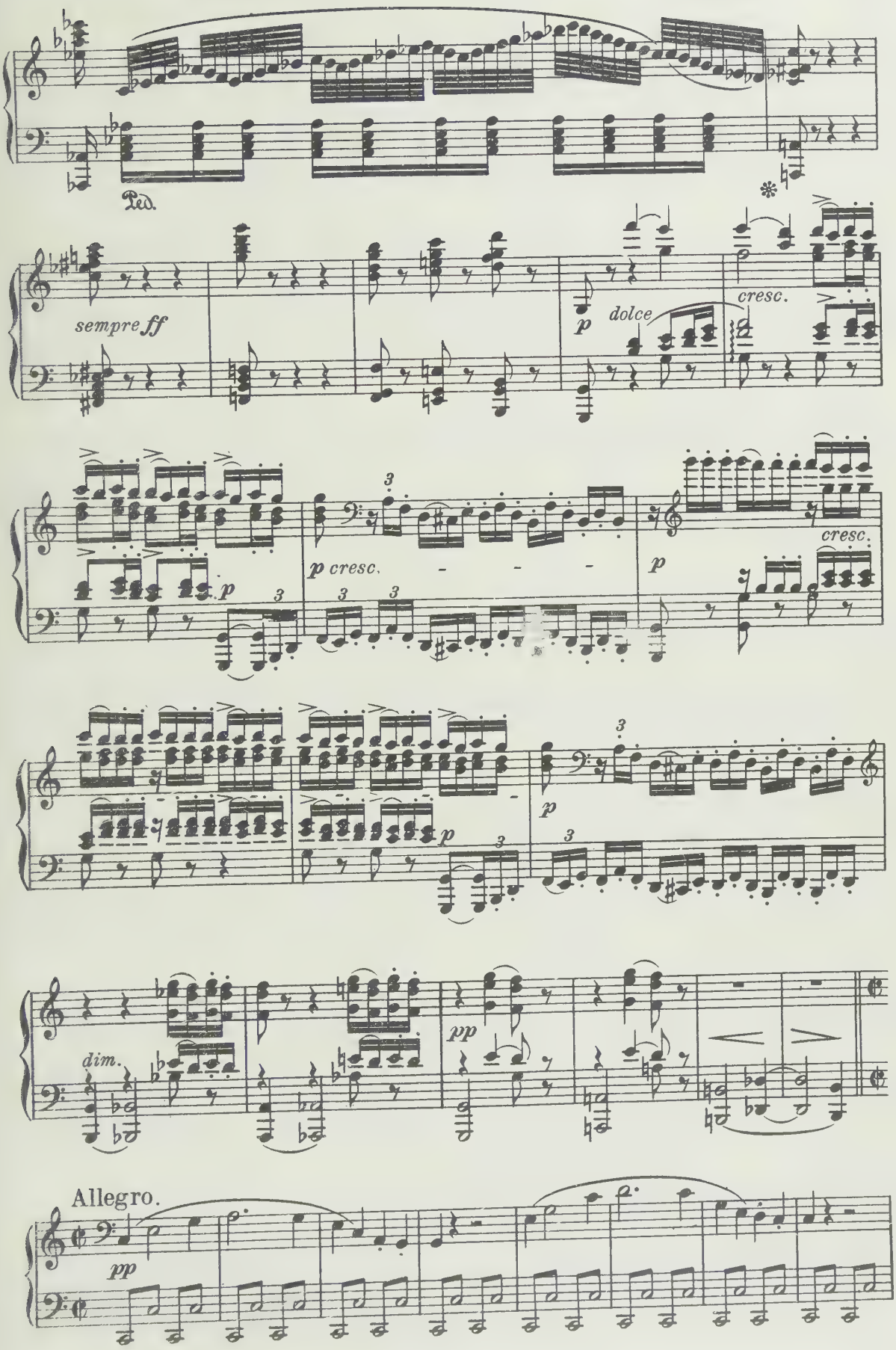
Leonore.

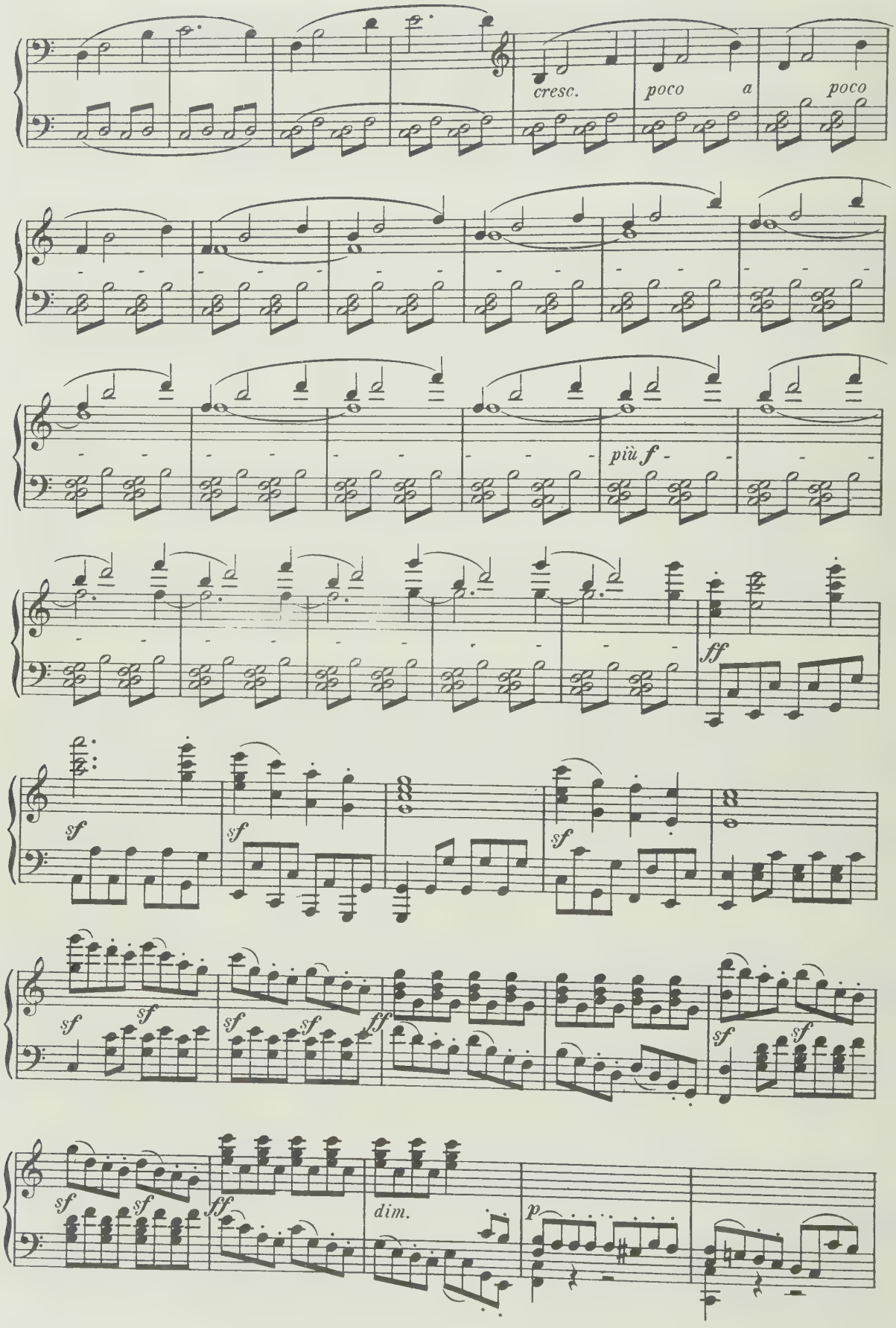
Overture No. 2.

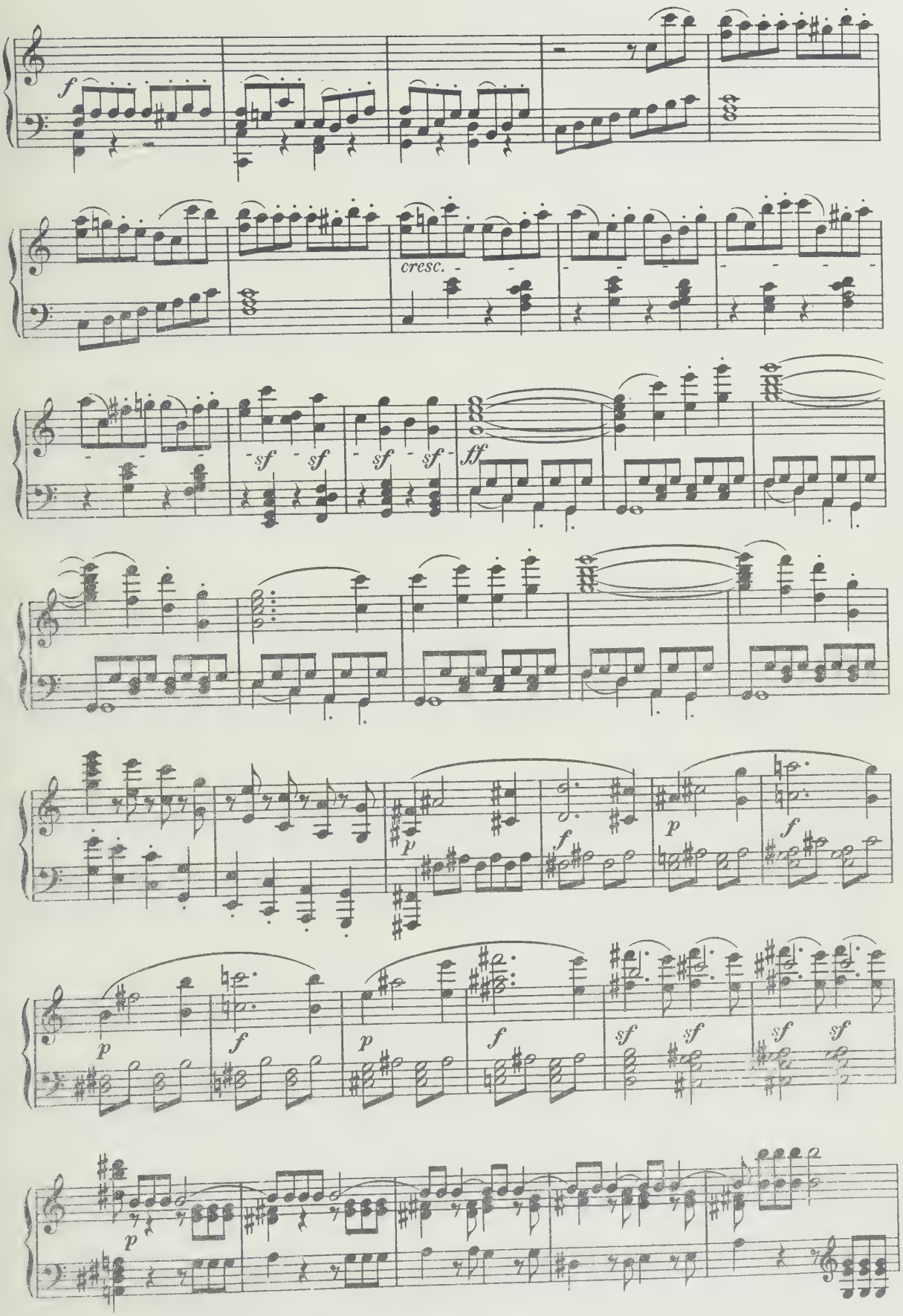
(Composed 1805.)

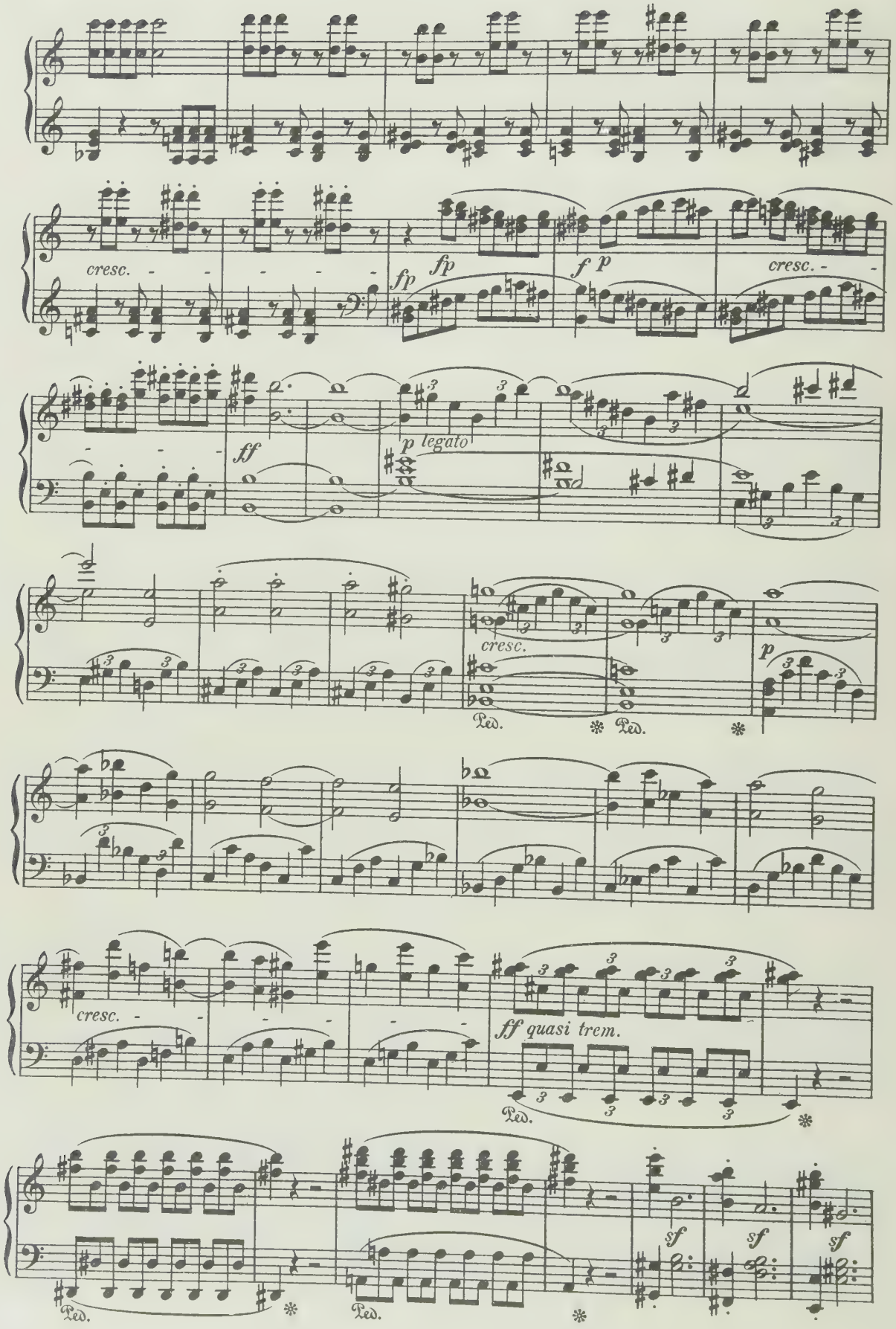


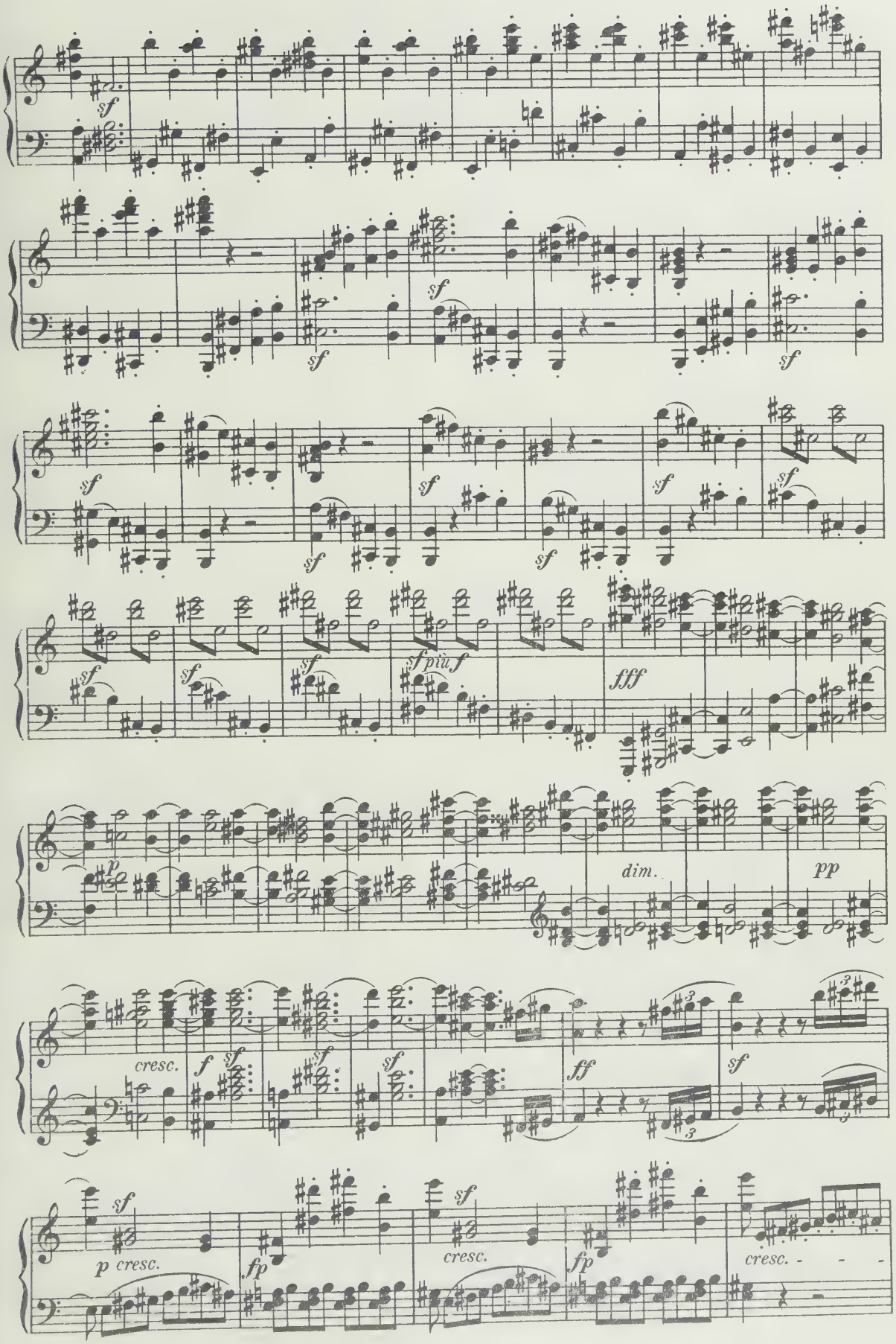

pp
p
pp
p
cresc.
ff
Ped.

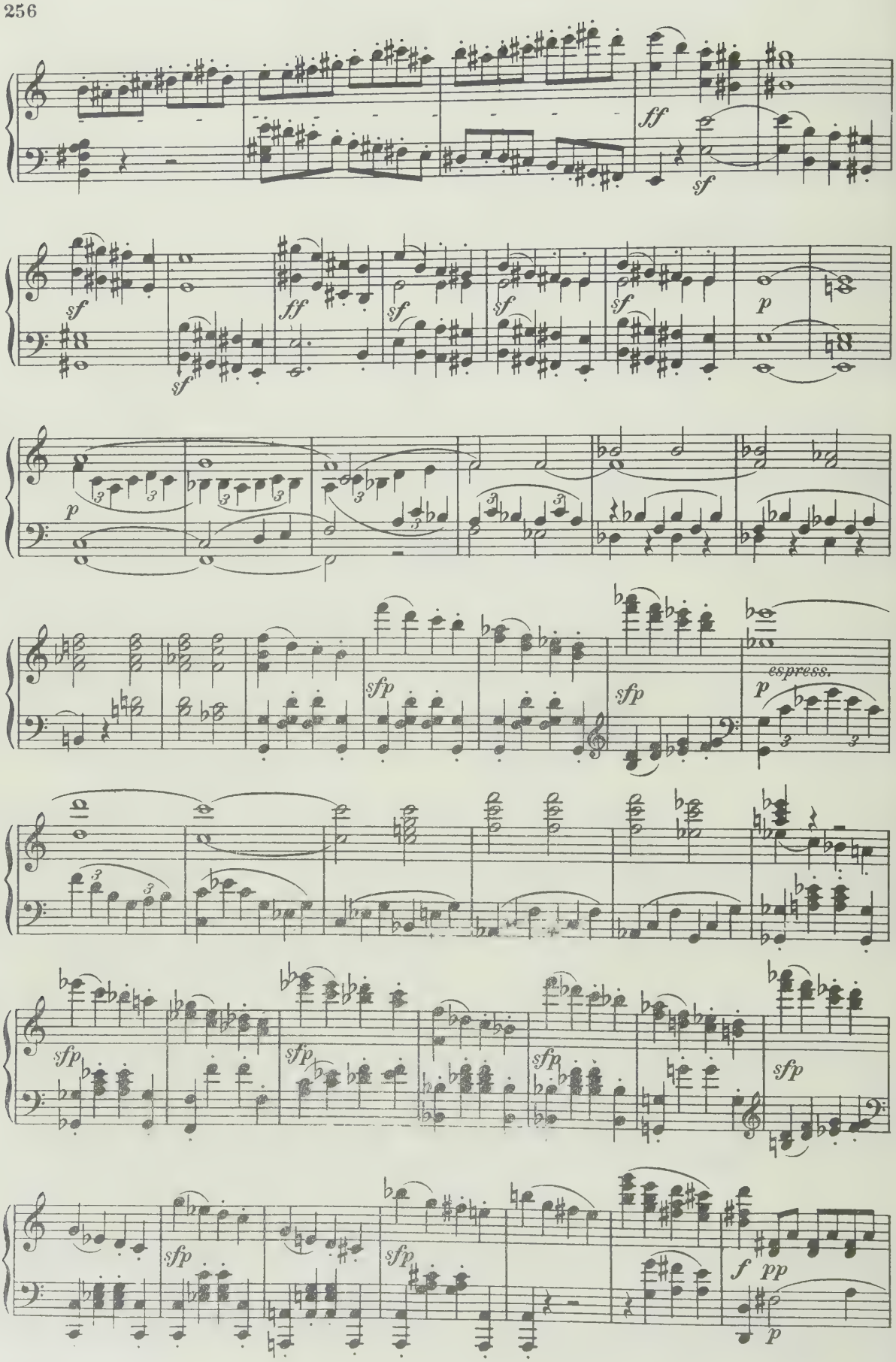

Ped.
sempre ff
p dolce
cresc.
p cresc.
p
cresc.
p
p
dim.
pp
Allegro.
pp

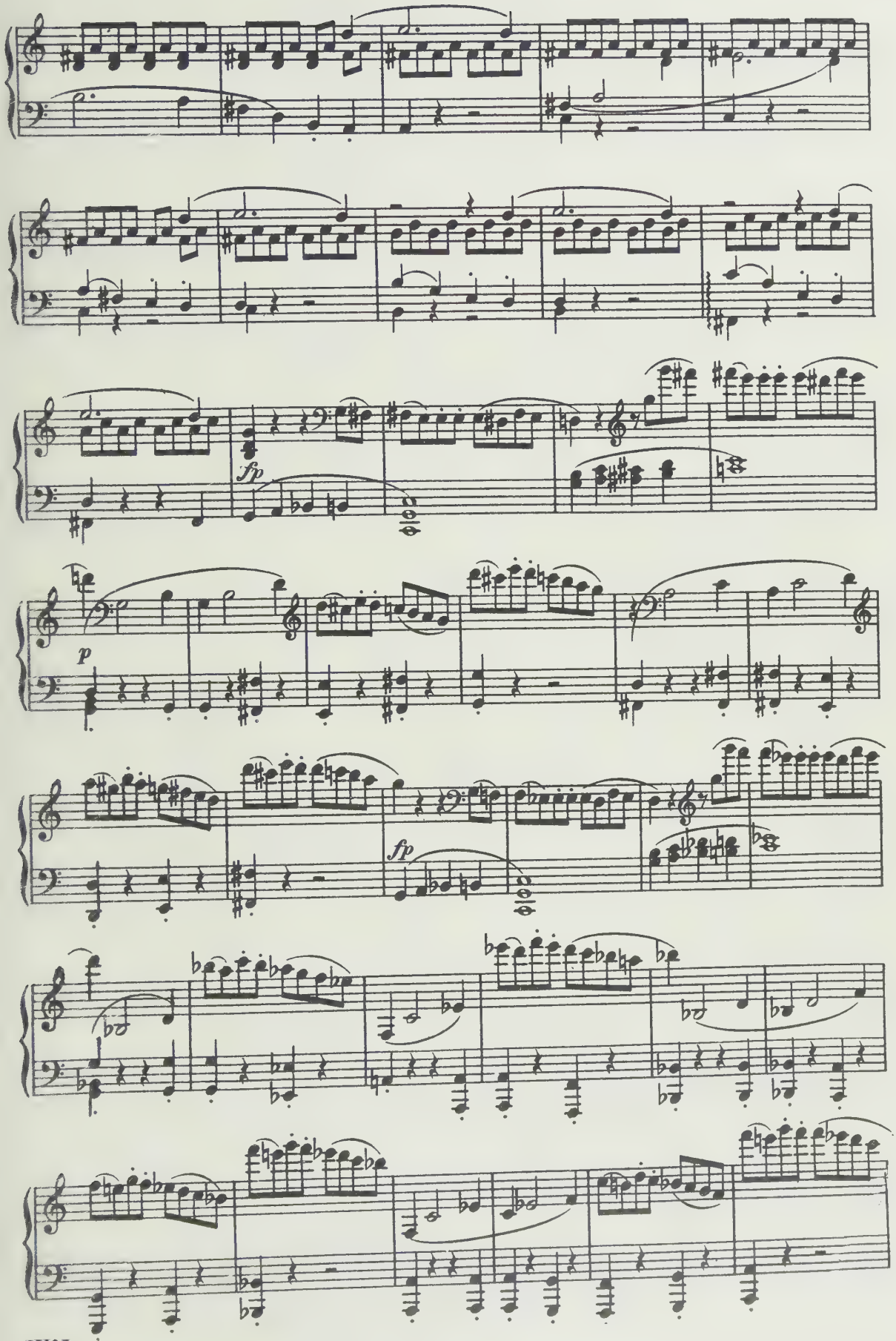

cresc.
poco a poco
più f
ff
sf
ff
dim.
p

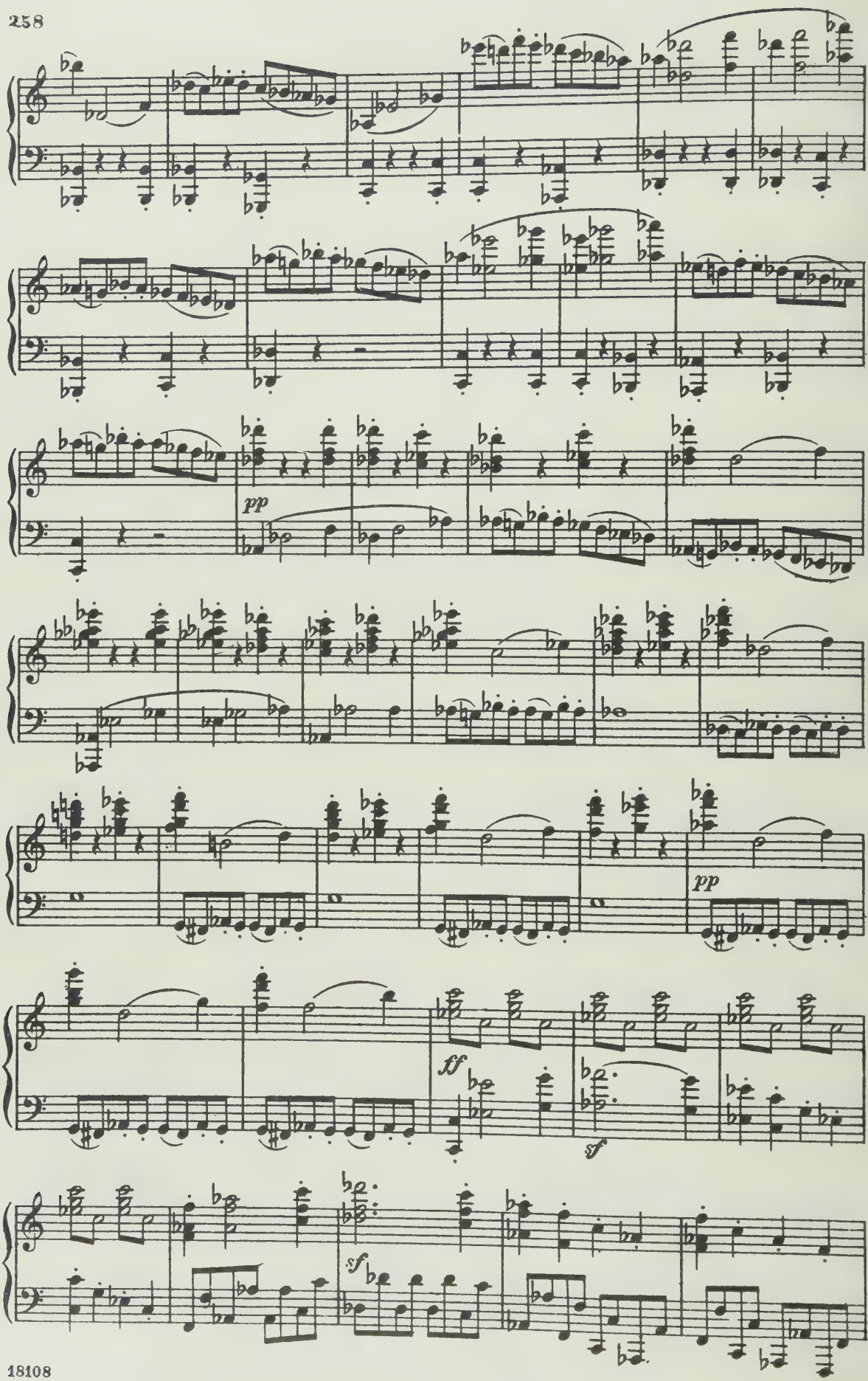

f
cresc.
sf sf sf sf
ff
p
f
p
f
p
f
sf sf sf sf
p

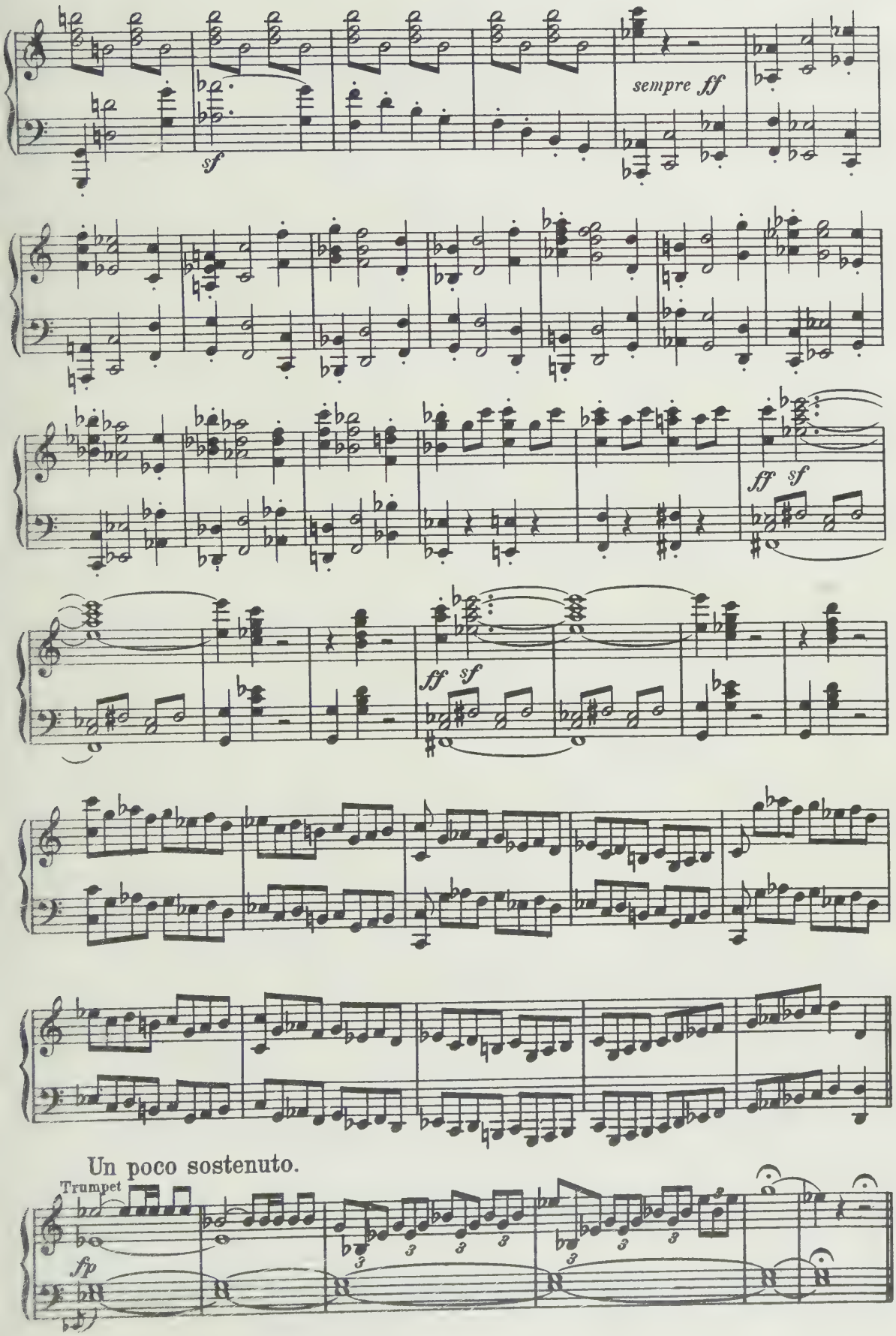

cresc.
fp
fp
f p
cresc.
ff
p legato
cresc.
p
Ped.
Ped.
cresc.
ff quasi trem.
Ped.
sf
sf
sf
Ped.
Ped.

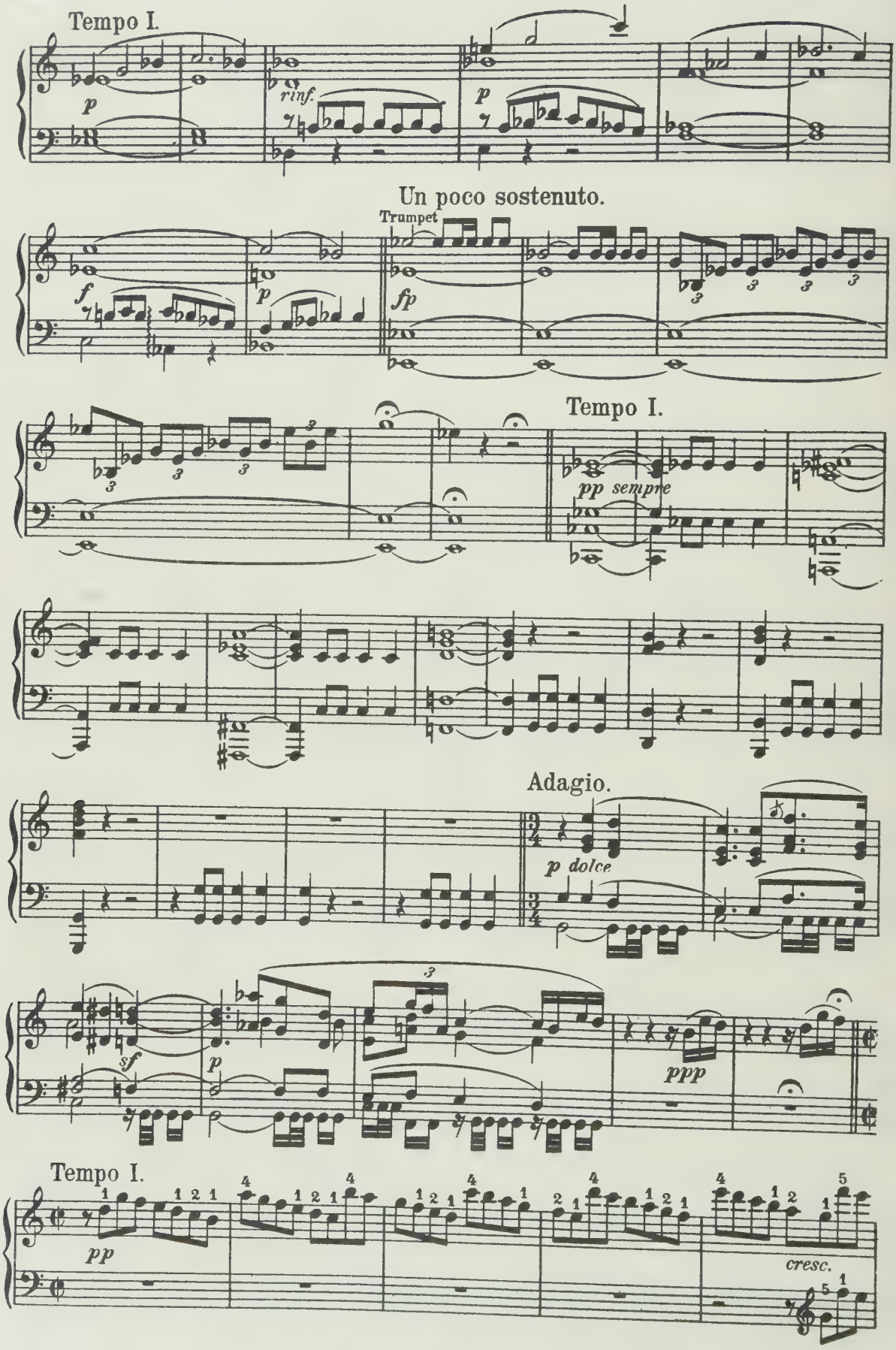

sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf più f
fff
p
dim.
pp
cresc.
f
sf
sf
sf
ff
sf
sf
p cresc.
fp
sf
cresc.
fp
cresc.

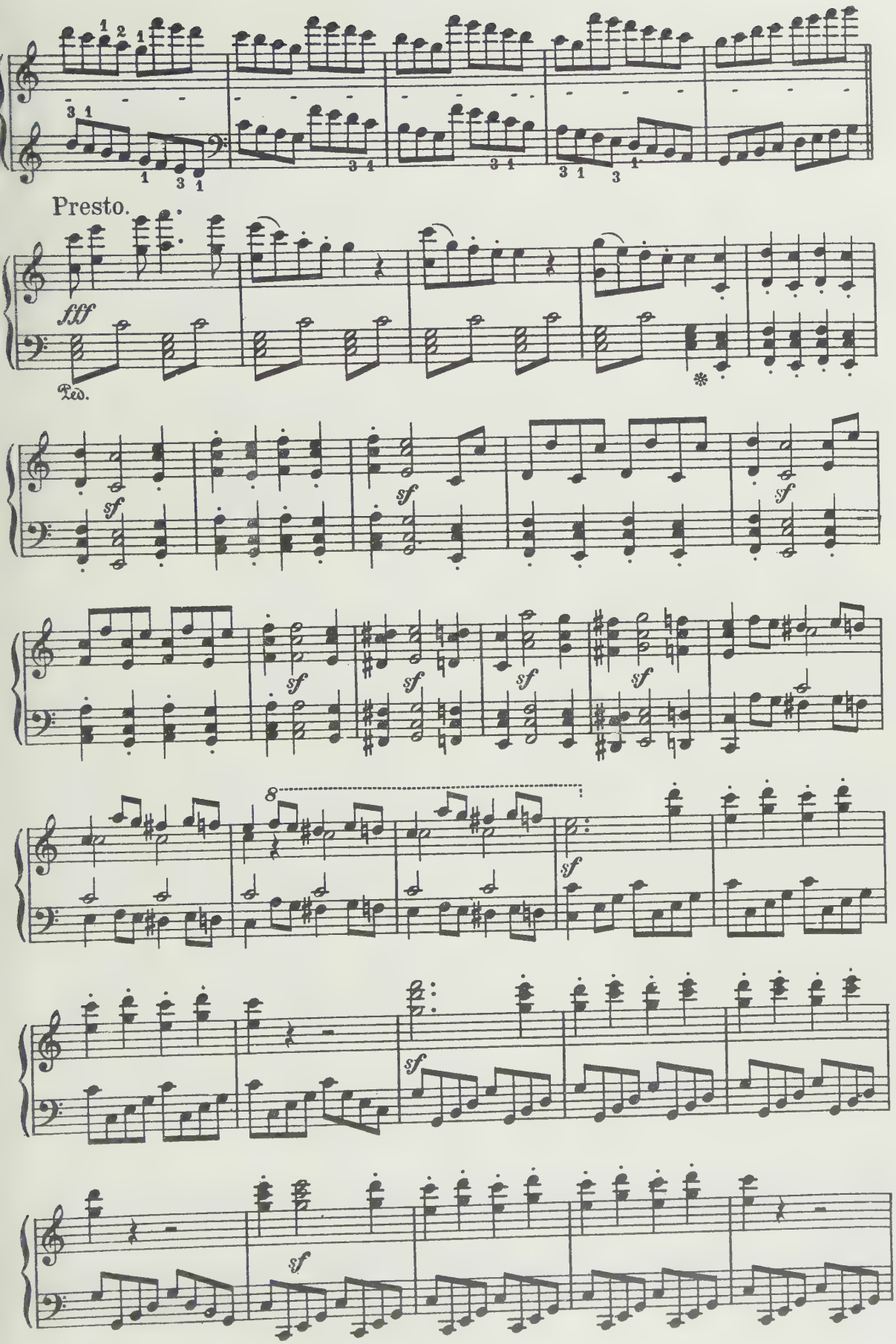

ff
sf
sf
ff
sf
sf
sf
p
p
sfp
sfp
espress.
p
sfp
sfp
sfp
sfp
sfp
sfp
f
pp
p

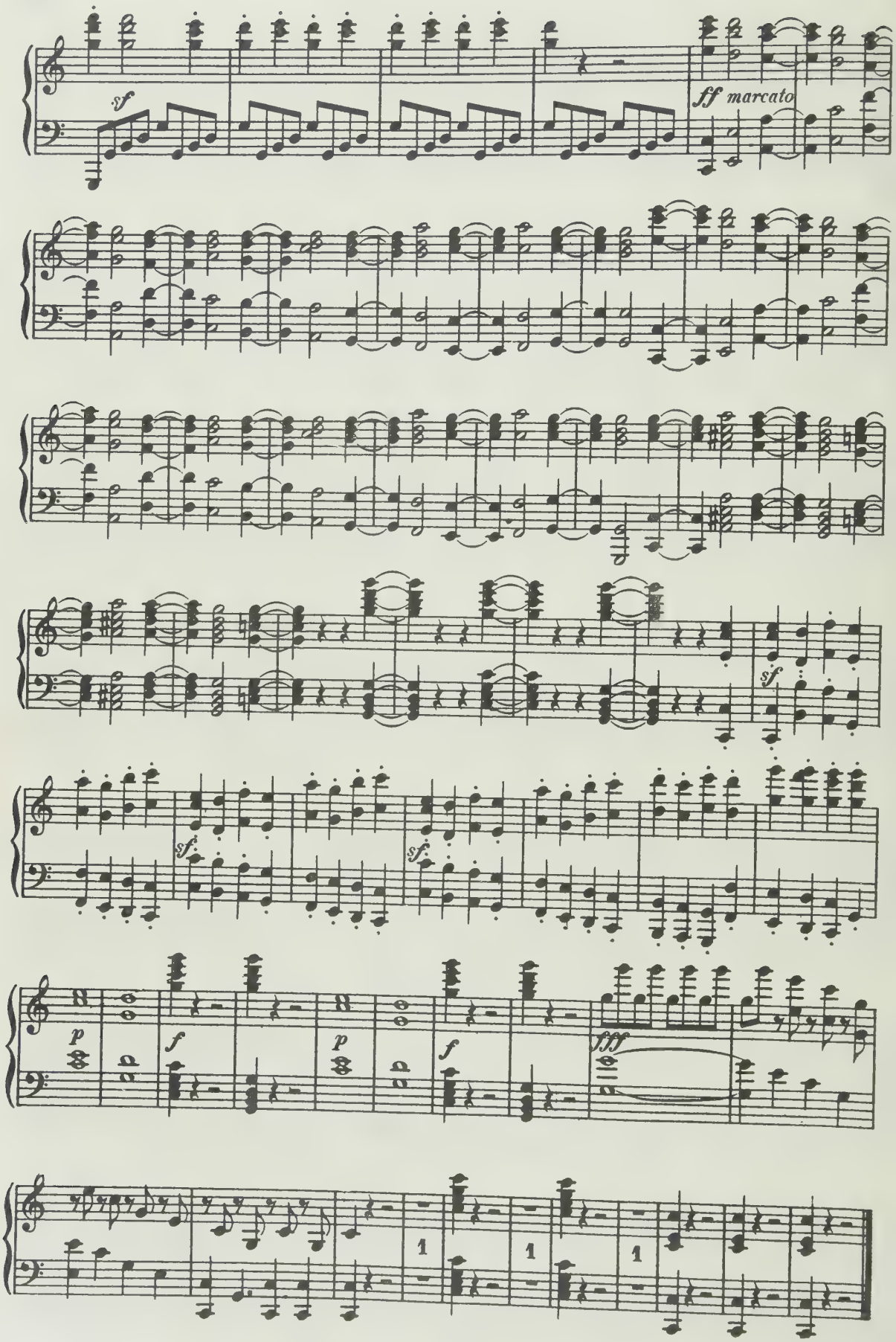

fp
p
fp


pp
pp
ff
sf
sf


sempre ff
sf
ff sf
ff sf
Un poco sostenuto.
Trumpet
fp


Tempo I.
p
rinf.
p
Un poco sostenuto.
Trumpet
f
p
fp
Tempo I.
pp sempre
Adagio.
p dolce
sf
p
ppp
Tempo I.
pp
cresc.


Presto.
fff
Ped.
sf
8


sf
ff marcato
sf
sf
sf
p
f
p
f
fff
1
1
1

LABORUM DULCE LENIMEN
G. SCHIRMER

LABORUM
DULCE
LENIMEN
G. SCHIRMER